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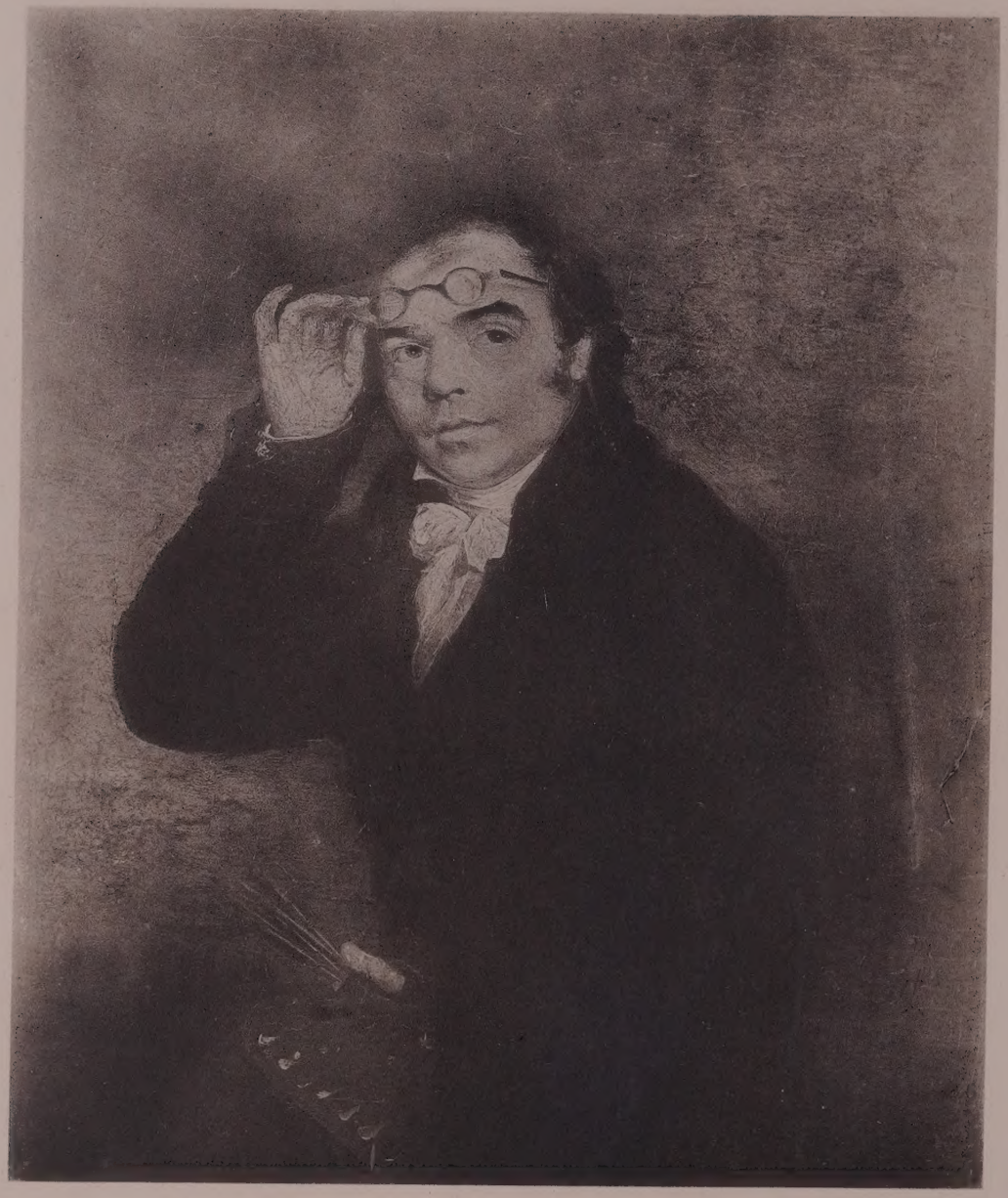

PORTRAIT OF CROME BY MICHAEL SHARP

R. J. COLMAN, ESQ.

CROME

BY

C. H. COLLINS BAKER

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WITH AN INTRODUCTION BY

C. J. HOLMES

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WITH 52 PLATES

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DEDICATION

TO

M. I. B.

PREFACE

FACING the task of writing a book on Crome, I knew that the labour of predecessors had relieved me of much. All that is needed in the way of sympathetic exposition and critical æsthetic appreciation was expressed in Mr. Laurence Binyon's portfolio monograph on Crome, first published in 1897. Then in 1906 Mr. H. S. Theobald published his *Crome's Etchings*, which took another side of the artist's work off my shoulders. It also made a beginning of what was badly lacking—a strict sifting of the unwarranted number of works heaped on Crome's reputation.

Mr. Theobald confessed the source of nearly all his criticism, not only of Crome's etchings, but also of his pictures. And he paid, as Mr. Binyon ten years before had paid, proper tribute to the greatest Crome student of us all. This authority was James Reeve, formerly Curator of the Norwich Museum, the guiding spirit in the formation of the Crown Point Collection, and a champion without fear or compromise in the cause of Crome's good name. Crome

lovers cannot sufficiently regret that Mr. Reeve was never able to publish systematically his encyclopædic knowledge, not only of Crome's life, but also of his pictures. His long life was spent in amassing and annotating virtually every scrap of information relating to the Norwich School. His memory of Crome's pictures went back almost to 1850, to the days when it was relatively easy to keep tally of his genuine works.

Knowing then that so much had been done by far better qualified predecessors, which it would be otiose to heat up, and impertinent to embellish, I decided to confine myself to practical needs—a brief biography, an outline of Crome's development, an attempt to see Crome clearly in perspective, and a few technical observations on the difference between his pictures and those of his followers and forgers.

The rest of this book is given to what I conceive is its sole excuse for coming out—an endeavour to make accessible all available information on the pictures that at various times have figured under Crome's name—in exhibitions, sales, and publications. In these days of keen scrutiny of works by or ascribed to the great artists, it seemed to me that I was bound to place publicly on record, to prevent as far as I could the mistakes of the past, the genuineness

or otherwise of all such pictures, on which I have been able to form an opinion. The mass of pictures current as Cromes, but not by him, dismayed me. And though, owing to many difficulties, I have not been able to prosecute my inspection to an end, I venture to believe that at least the foundation has been laid of a catalogue which finally will clear this master's name of all unjustifiable and prejudicial accretions.

For acknowledgments I wish, in the first place, to thank Mr. R. J. Colman for the great help he gave me, both as regards study in his unique Collection and access to material in his possession; Sir Eustace Gurney for similar invaluable help, and Mr. Nutman for his courtesy and assistance as regards illustrations of pictures in his Collection. Also I would thank most sincerely all owners who kindly allowed me to reproduce their pictures, and in various ways lightened my task.

Then I must express my debt to Messrs. Agnew, Leggatt, Alec Martin, Colnaghi & Obach, Gooden & Fox, Knoedler, and Permain, for their aid in tracing pictures; without this help so freely given, a work of this kind would have been insuperably impeded. Particularly must thanks be rendered to Mr. E. G. Cundall for his personal trouble. Lastly, I would acknowledge the invaluable

assistance received from Mr. C. J. Holmes in the way of critical guidance, and my deep obligation to Mr. Robert C. Witt, whose collection of photographs was of great service. And I must thank Mr. Harold Kay for assistance in the preparation of my lists, and, not least, my wife, to whose skill and thoroughness the General Index is due.

C. H. C. B.

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INTRODUCTION

IT is fitting that the Centenary of Crome should be celebrated, for he was one of the greatest masters of Landscape which the British or any other School can boast of. It is specially fitting this Centenary should also witness the publication of a definite *catalogue raisonné* of Crome's genuine pictures. For there are two Cromes. One is the founder of the Norwich School, the creator of "Mousehold Heath" and a rather limited number of smaller masterpieces. The other is the "Old Crome" (sometimes spelled with an "h") of sale-room catalogues, a many-headed monster, who has engulfed in his fraudulent carcase a whole host of forgotten—and deservedly forgotten—relatives, pupils, and forgers of the real man. So ubiquitous, however, is our monster, so numerous are his products, so many are the credulous collectors into whose confidence he has at one time or another wormed his way, that the fame of the Norwich painter is even now besmirched and obscured by the lumpy, oily canvases which, having once been baptised in error with the generic name of "Crome," have to keep it, because the names of their true but unmemorable parents are lost beyond

recall. More than a quarter of a century ago I was struck with this contrast, and began with the enthusiasm of youth to collect notes on the forgers and copyists of the English School. The inquiry was not always easy. "Young man," said a well-informed dealer to me, "take my advice; don't you ask too many questions about Jimmy ——, or you'll be getting yourself knocked on the head one of these dark nights." Time and circumstances prevented me in the end from carrying the study very far; but it had one positive benefit in compelling an acquaintance with the genuine style of men like Wilson, Gainsborough, Crome and Constable, that has proved useful more than once in after-life. So far as Crome was concerned my work stopped when my friend, Mr. Binyon, in 1897 gave me a copy of his well-known monograph on Crome and Cotman. It is an added pleasure that the work so admirably begun should be completed by another friend, the writer of the present volume.

In the technical criticism of the arts there is but one safe road—to fix firmly in the mind the exact quality and style of a master's work at every period of his career, using as documents only such examples as are indubitably authenticated by signature or pedigree, and to apply ruthlessly that clearly memorised standard to all other claimants to genuineness. The late Señor A. de Beruete's book upon Velazquez is a perfect example of such criticism; and withal so lucid in its

exposition of the master's technical development, and so aptly supported by illustrations of detail, that the reader is not only convinced as to the pictures in question, but taught how, if he will, he may himself apply his author's tests to other work. By that book the criticism of Velazquez, previously no less fluid and shifting than art criticism is commonly wont to be, was placed upon a stable foundation which is not likely to be disturbed by any future wave of opinion or fashion. Mr. Baker's catalogue and notes will, I hope, do something of the same sort for Crome.

The difficulties in the case of Crome, though perhaps less formidable than in that of Velazquez, are great enough. Crome was for many years a teacher of drawing and painting, and is known to have been fond of working upon his pupil's efforts. Also he was head of a local group of painters who imitated him to the best of their ability, and not always in innocence. Mr. Baker mentions, for example, R. Paul as an exhibitor at one of the Norwich Society's Exhibitions. This Paul was naturally one of the most gifted of all the Norwich School, and the broad, manly style of his earliest works may well be confused, by all who do not happen to know it particularly, with that of Crome. Then, as the legend goes, he is concerned in the murder of a girl at Norwich, flies to London, and makes an obscure livelihood by turning out pictures in the Norwich style, mostly based upon Crome's

etchings. His son, R. B. Paul, so the story continues, became a clever professional copyist, and a well-known figure from the 'fifties to the 'eighties in the National Gallery. The "Cromes" attributed in the trade to the younger Paul are so uniform in style as to be easily recognised when once their tricks are known; but the best work of the father has a force, breadth and freedom which indicate that under happier auspices he might have become no mean painter. His later pictures in the Norwich manner, and his rather numerous and daring forgeries of Constable, should deceive no one.

The publication, however, of a carefully-picked list of quite indubitably authentic works, accompanied by adequate illustrations, is a far more effective weapon against future mistakes than any talk about forgers whose identities can only be separated by constant research in the more obscure and shady walks of art. And in Crome's case such a list reveals a master of the rarest gifts. We see his great group of pictures at the National Gallery, and a few large works of almost equal importance elsewhere, surrounded by a constellation of smaller paintings, always perfectly planned, always touched in with singular felicity, in quiet schemes of golden brown and silver-grey, but revealing under their translucent enamel a glow of illumination and a spaciousness of exquisitely-coloured atmosphere which are unique. Mr. Baker, like Mr. Binyon before him, has written so eloquently of

Crome's singular beauties that it would be impertinent, as well as superfluous, for me to try to add to their appreciations. There is one point, however, upon which I differ from both, which I feel bound to mention. In the famous letter of January, 1816, Crome warns his pupil against getting "a too-picture effect." Mr. Baker, like Mr. Binyon, regards this phrase as meaning an effect like that seen in conventional pictures—an effect unlike the effects of Nature. But the whole tenor of the letter is not that of a caution against artificiality—it is a plea for unity in design. "I should have liked it better *had you made it more of a whole*"—and then, after urging his follower to seek for breadth, Crome continues—"making the parts broad and of a good shape, that they may come in with your composition, forming *one grand plan of light and shade. . . .*" I feel, therefore, that the true reading of the previous passage should be "a two-picture effect"; that is to say, a composition so disconnected as to be separable into two designs. This fault, exceedingly common with inexperienced or mediocre designers, is one from which Crome himself never suffered. I cannot recall a composition by him in which the parts are not fused into "one grand plan of light and shade." He was never distracted by the passion of crowding splendour upon splendour, as Turner was apt to be, nor by the complexities of Nature's detail and Nature's vivid colouring which gave Constable so much trouble when

painting on a large scale. Crome, for all his delicate taste in colour, conceives his pictures as light and shade, massed as broadly as possible, unified by luminous atmosphere, and enriched with just so much exquisitely delicate suggestion of the hues of Nature as will convey a feeling of truthfulness, and yet introduce no jarring note into the dignified unity of his design. Compared with Constable his work has an architectural grandeur, serenity and completeness which the younger master could never attain. Constable, striving less for the space and quiet of Nature than for the freshness and movement, had to compose with the sharp blues and whites and greys of showery skies, the full reds of bricks and tiles, the vivid greens of spring, the heavier greens of summer, the broken forms of foliage tossed by the wind or splashed with shifting sunlight, and with shadows full of rich colour. These elements, combine them as we please, can never give us quite the same space, serenity and dignity as the more simple elements, the brownish shadows, the airy gold or silver skies which Crome employed. He is indeed nearer to Rembrandt in his methods than most of the Dutch masters whom he copied and admired, and in his genius also.

Till 1815 English Painters had to depend for their knowledge of the Old Masters upon prints and upon such pictures as they might see in private collections. But in 1815 the British Institution started its series of loan exhibitions which

had an immense, and as yet unrecognised, effect on the development of art in England. Two features of this 1815 Exhibition were "The Mill," by Rembrandt, afterwards in the Lansdowne Collection, and Sir George Beaumont's no less famous Rubens, the "Château de Steen," which Sir George nobly presented to the infant National Gallery in 1826. It is impossible to exaggerate the effect of this Rubens upon English art. Its blaze of golden sunlight and its large openness are immediately copied by Turner in his "Walton Bridges," in the Wantage Collection. Constable's style changes on the spot, as it were, and after 1815 he builds all his large canvases for years upon the Rubens model. Again, as for Crome, it is surely no mere coincidence that "The Windmill" and "Mousehold Heath," his two broadest and airiest creations, come into being at this very moment! In "The Windmill," indeed, we might think that he was carrying out the idea of Rembrandt in the key of Rubens—that it was a blending of the two potent impressions which he had received from this 1815 show. But there is evidence that the Rembrandt had been seen earlier. My own tiny picture is evidently derived from a sight of it (obtained perhaps as early as 1805 according to Mr. Baker), and Turner's "Windmill," in the Cook Collection, obviously done in emulation of this Rembrandt, is dated *circa* 1809. These may seem but small points, yet there is a certain

interest attaching to things which have been landmarks in the lives of men of genius.

The truth seems to be that when we speculate upon the outburst of art in East Anglia during the eighteenth century, we have always to remember the connexion of that side of our island with the Netherlands. Not only were the houses of East Anglia well supplied with good Dutch pictures, the pictures which inspired Gainsborough, Crome and Constable, but the immigration from the Netherlands, due in a large measure to the continental wars of religion, had in the course of some three centuries undoubtedly infused a proportion of Netherlandish blood into the native stock. This racial character, coupled with the generally level and pastoral type of landscape round them, led the East Anglian painters as a group to follow instinctively in the steps of Rubens and Rembrandt, of Cuyp and Hobbema. The painters of the West Country had no such natural inclination. For the most part they were trained in the cosmopolitan air of London, and with their London fellow-students travelled for inspiration, in person or in thought, to Italy. Wilson, Reynolds and Turner, might in fact be not unfairly regarded as the British descendants of Claude and Titian, just as Gainsborough, Constable, and the Norwich group (Cotman excepted) are descendants of the masters of the Netherlands, each reviving and extending an ancient and glorious tradition.

One curious omission, however, may be noted. None of these East Anglian artists painted real wintry weather, though Londoners like Turner and Morland experimented with it readily. Was it that winter in the country was really a season of discomfort in which the born provincial could take no pleasure? Perhaps some psychologist or ethnologist will find a better reason.

I have sometimes wondered what might have happened if when Crome was at Ambleside with the Gurneys, in the summer of 1806, he had met with the youthful Constable, who passed through Ambleside on a sketching tour early in the September of that year. Each might have learned something from the other. Constable's labours in the craft of oil painting might have been shortened and lessened by contact with Crome's experience, and Crome, if it be not heresy to say so, might have learned something too. Once at least in his life, in the "Slate Quarries," he made magnificent use of his mountain knowledge: but the picture has been quite rightly compared with Velazquez, for the landscape has in it as much of Spain, and indeed of any rocky upland, as of our North Country hills. Neither in its colour, its atmospheric tone, or its detail does it really recall Wales or Cumberland. But when Constable, that enthusiastic searcher after truth, comes North by Kendal and Dunmail Raise to Borrowdale, his eye catches the spirit of the hills at once. Their crags with the

wet turf between them, the mists that swirl over them, and the waters that glitter in the dark hollows below, are recorded with a sincerity and freshness which no subsequent painter of this wild country has attained. But Constable, like Crome, was by instinct a man of the plains, and while Crome's magnificent effort at mountain painting is perhaps the least natural of all his pictures, Constable, after all his wonderful studies, painted no mountain picture at all.

Among the electric lights and rushing tramcars of modern Norwich it is hard to reconstruct the rambling old city, which even twenty-five years ago was still much like the Norwich which Crome saw and painted. But it is pleasant to think that the real place of Crome in English Art was first fully recognised and claimed by one of his own countrymen—and one hardly less illustrious—namely, George Borrow. The passage from *Lavengro* is well known, yet as no other reminiscence of Crome leaves so vivid an impression of the real man it may fitly precede Mr. Baker's study of his paintings.

"A living master? Why, there he comes! Thou hast had him long; he has long guided thy young hand towards the excellence which is yet far from thee, but which thou canst attain if thou shouldst persist and wrestle, even as he has done midst gloom and despondency—ay, and even contempt; he

who now comes up the creaking stair to thy little studio in the second floor to inspect thy last effort before thou departest, the little stout man whose face is very dark, and whose eye is vivacious; that man has attained excellence, destined some day to be acknowledged, though not till he is cold, and his mortal part returned to its kindred clay. He has painted, not pictures of the world, but English pictures, such as Gainsborough himself might have done; beautiful rural pieces, with trees which might well tempt the little birds to perch upon them. Thou needest not run to Rome, brother, where lives the old Mariolater, after pictures of the world, whilst at home there are pictures of England; nor needest thou even go to London, the big city, in search of a master, for thou hast one at home in the old East Anglian town who can instruct thee whilst thou needest instruction. Better stay at home, brother, at least for a season, and toil and strive midst groanings and despondency till thou hast attained excellence even as he has done—the little dark man with the brown coat and the top-boots, whose name will one day be considered the chief ornament of the old town, and whose works will at no distant period rank amongst the proudest pictures of England—and England against the world!—thy master, my brother, thy, at present, all-too-little considered master—Crome."

C. J. HOLMES

CROME

I

CROME'S LIFE

THE facts of John Crome's life are not in much doubt, nor are they unrecorded, with a leavening of legend, in other works. He was born at Norwich on December 22nd, 1768, in a small public-house—probably the "Griffin" (which was pulled down to make room for Sir R. J. Harvey's Bank, which later became the Post Office)—in the quarter known then as the Castle Ditches, now as the Castle Meadow, on the hill below the Castle.[1] Apparently this inn was kept by his father, John Crome, who, more officially, was a journeyman weaver, and his mother, Elizabeth Crome. The record of Crome's birth and of his baptism three days later is in the register of St. George's Tombland, Norwich. He was, then, born eight years before Constable, and seven before Turner. The Royal Academy, with Reynolds as its president, was founded in the year of Crome's birth; Boucher was still alive, Chardin was all but seventy, and Jacques Louis David was just twenty.

[1] The "Griffin" was opposite what subsequently became the office of Sir W. Foster, solicitor, and faced the entrance to the Castle Ditches from N.W. of Upper King Street, St. George's Tombland. (*From a leaflet by* James Reeve.)

Many years passed before Crome cared for any of these things. When he was twelve years old, in 1781, he took his place with other boys and girls who, according to custom, formed up in the open space on which the ancient ducal palace had stood, to be hired out to service. A doctor, Edward Rigby, engaged him to run errands, and kept him for two years. Tradition says that the new errand-boy was full of fun and mischief, once even carrying it so far as nearly to bleed one of his master's patients to death. This, in a boy of fourteen, was at least promising, and, were it more than legendary, would indicate that an enterprising surgeon was lost when Crome relinquished that profession. He left it for the fringes of Art in August, 1783, when, with Dr. Rigby's aid, he was apprenticed to Mr. Francis Whisler, of 41 Bethel Street, Norwich, a coach, house, and sign painter.[1]

So, not yet fifteen, Crome came in contact with paint and brushes. We all know the fascination of watching men paint wheels, or garden gates, or boats; even now the artist who paints letters on a shop-front is sure of a large crowd. We can readily suppose that Crome, who, like errand-boys to-day, doubtless performed his rounds in the intervals of more serious occupations such as watching Mr. Whisler paint, abandoned with alacrity bottle-washing, and even the rare delights of surreptitious operations, to draw closer to the mysteries of paint. Unconscious of destiny and inherent special causes, he surely cherished the ambition that one

[1] His indentures, as from August 1st, and dated 15th October, 1783, signed by his father and himself, and witnessed by Robert Batey and Thomas Barber, junior, are in the possession of Mr. Russell Colman at Crown Point, Norwich.

TEMPLE OF VENUS AFTER WILSON

J. R. NUTMAN, ESQ.

day, if he prospered, he too might paint a carriage glossy green or black, and pick it out with marvellously true lines of red. He might even rise to painting inn-signs, a Royal Oak or Red Lion, and, with exceeding fortune, coats of arms on carriage doors. But we must also suppose that those inherent causes of which the boy was ignorant gave him an added zest and conscience in the proper mixing of the pigments, the laying of a perfect surface, the effective harmony and contrast of mass and colour. At his door, by the way, tradition lays the invention of "graining"; but we hope this is not proven.

He was apprenticed to Whisler seven years, till he was nearly twenty-two. Then, in 1790, he apparently became his master's journeyman; for how long is uncertain, but we might suppose he stayed with Whisler for a few months, at least. By now he must have been a well-qualified painter of signs, to say nothing of mere carts and window frames. We also know that his artistic horizon had extended, embracing what he would have called real art. Towards the close of his apprenticeship he fell in with a young printer's apprentice—Robert Ladbrooke. With mutual encouragement they determined to become artists, and it is said clubbed together to rent an attic and purchase prints to copy. Ladbrooke's master was one White, of London Street, Norwich, who, in his spare time, painted little landscapes, which quite possibly turned his young apprentice's fancy to Art. The two youths together improved themselves by copying their prints, and after Crome's

apprenticeship to Whisler had expired, in 1790,[1] in Dickes' view they set up independently in a humble but catholic way of commercial art. Crome is said to have "painted" sugar-cakes with simple devices—ornamental pigs and cupids, and so on. More probably he got commissions in his own trade of sign painter. Two inn-signs by him, at least, survive, that of "The Top Sawyer,"[2] now preserved at the Pockthorpe Brewery, Norwich, and "The Two Brewers." He also is known to have painted signs for the "Guardian Angel," St. Stephen's, "The Lame Dog," "The Lamb," and "The Maid's Head," and is said to have done others for "The Black Boys," at Aylsham, and "The Labour in Vain," Market Place, Norwich. Crome himself narrated how when commissioned to produce a board for "The Shoulder of Mutton" he painted a raw joint, to the dissatisfaction of the landlord who had expected an image of a roasted shoulder.

Much has been said to suggest that Crome's later development owed a good deal to his early dealings with coach painting and sign-board designing. Judging, however, by "The Top Sawyer" inn-sign, this argument might easily be strained; for "The Top Sawyer" is a feeble production so far as design and drawing are concerned. We would not say that it was worse than its companion Norwich sign-boards, but we cannot for one moment countenance a superstition that in these decorative works, painted when Crome was about twenty-two, his great genius was fore-

[1] The young men's early efforts in the fine arts were taken up, without much direct profit, by the Norwich print-sellers, Messrs. Smith & Jaggers.

[2] Illustrated in Dickes' *The Norwich School*, pp. 20, 21.

SHEDS AND OLD HOUSES ON THE YARE

SIR LEICESTER HARMSWORTH, BART.

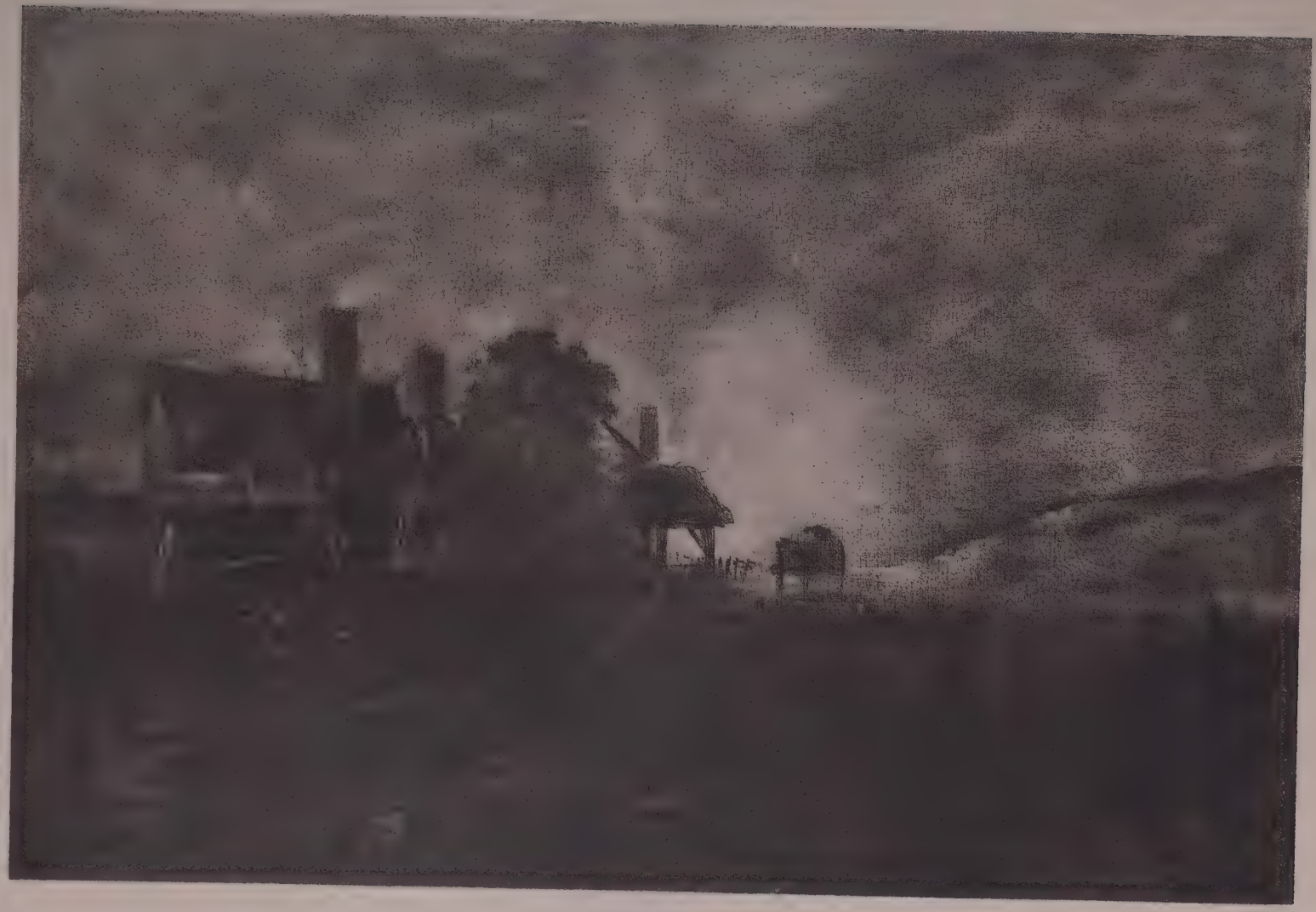
shadowed. That he found permanent use for the broad and simple brush-work he had to practise as a house and sign painter is no doubt true, but the surprising quality of his earliest recognised landscape designs is not to be inferred from such designless efforts as "The Top Sawyer."

According to Dawson Turner, the young artist experienced a period of downright poverty after 1790. The pawnshop, the conversion of old dish-clouts and mattress ticking into canvas, and cat-fur into painting brushes, are picturesque items in his account of the straits in which young Crome found himself. We cannot help thinking that such stories, both from their natural improbability and hackneyed flavour, are only the usual embroideries that are laid over a master's reputation to impress the outer world. Few painters will allow that the dish-cloths discarded by a charwoman could be converted into a picture canvas, nor is it easily credible that any brush used by Crome, in any picture, would have been made of cat-fur. On the other hand, we need not be surprised that he was hard-up, as people say. Presumably the opening for sign painters was not wide, and when Crome set up independently of Whisler, in a time of war retrenchment and slack business, he would have naturally found himself pinched, more especially if he was endeavouring to combine artistic ambition with mere livelihood.

But about this time he came in contact with a rich man who was able to give sound direction to his artistic ambition. This was Mr. Thomas Harvey, of Catton, who may have been attracted by some sketch or composition exhibited by Crome at Smith and Jaggers' print-shop. Harvey had

married a Dutch girl, daughter of a Rotterdam merchant named Twiss (*anglice*). From Holland he had also acquired good specimens of Dutch painting, including a small Hobbema. He possessed Gainsborough's "Cottage Door," and it is at least reasonable to hazard that he also had examples of Claude, Morland and Richard Wilson, Van der Neer, J. van der Heyden, Waterloo, Bakhuisen, and, conceivably, Rembrandt etchings and drawings. He was often at Catton, a village some two miles from Norwich, and himself was a practical amateur of painting. Attracted by young Crome's enthusiasm for art, Harvey took him up and made him welcome at Catton, where doubtless they painted together and pored over the masters contained in the collection. Anyone who understands the thirst of a young would-be artist for specimens of those fabulously wonderful people known as old masters, will readily see that this access to a collection of pictures, and this patronage by an encouraging connoisseur, must have been a great incentive and a well-used opportunity for young Crome. Probably he studied and copied most of the landscapes he saw at Catton, including the Hobbema. But, as we shall see, it is only the wise-after-the-event who are under the impression that from these visits to Mr. Harvey onward, Hobbema was the lodestar of Crome.

Mr. Harvey's patronage led to an introduction for Crome to Sir William Beechey. This occurred somewhere about 1790, when the young man seemed to Beechey to be about twenty. The latter was a frequent sojourner at Norwich, and doubtless met Crome under Harvey's roof at Catton. The



THE LIME KILN

HON. CAPT. C. HANBURY TRACY

following letter, written much later, suggests that at this time Crome was in the habit of visiting London, or at least of paying separate repeated calls on Beechey :—

"Crome, when I first knew him," writes Beechey, "must have been about twenty years old, and was a very awkward, uninformed country lad, but extremely shrewd in all his remarks upon Art, though he wanted words and terms to express his meaning. As often as he came to town he never failed to call upon me and to get what information I was able to give him upon the subject of that particular branch of Art which he had made his study. His visits were very frequent, and all his time was spent in my painting-room when I was not particularly engaged. He improved so rapidly that he delighted and astonished me. He always dined and spent his evenings with me."

Dickes takes the view that between 1790 and 1792 Crome spent some continuous time in London vainly seeking work in his trade of house and sign painter, and he infers that, beaten in the struggle, he returned to Norwich something of a failure. He also quotes a review, published in 1809, from which we learn that towards the close of the eighteenth century a sudden decline in the demand for inn-signs had an unfortunate effect on the considerable body of sign painters. For ourselves, however, we do not believe that Crome ever lived in London; doubtless he visited there as a young man, and later went there yearly for the exhibitions. The important results of his visits were the opportunities he gained of seeing pictures by his living peers, Constable and Turner, whose works were

not without inspiration for him, and the practice he got as a beginner in Beechey's studio.

He undoubtedly was in Norwich about January, 1792, and as we know that his apprenticeship to Whisler had expired in August, 1790, and as it seems reasonably sure that he worked on and off for his old master for some time after that, only a short period is left unaccounted for. His frequentage of Catton studying Mr. Harvey's Collection, his sign painting and sugar-cake decorations; his partnership with Ladbrooke in copying prints and supplying Messrs. Smith and Jaggers with little sketches, and his work for Whisler would, taken altogether, have left little time between the winter of 1790 and January, 1792, for a long stay in London.

We know that Crome was at home at the beginning of 1792 because ten months later his daughter was born. The mother, Phœbe Berney, to whom he had been long engaged, married him October 2nd, 1792, in St. Mary's Coslany. The ceremony was performed by the Rev. S. Forster, D.D., Curate, and witnessed by Samuel and Ann Lincoln and Robert Ladbrooke and Mary Berney, sister of the bride, and later wife to Ladbrooke. On the 30th of the month the daughter Abigail was born, and baptised in the same church on the 4th of November. Where the Cromes were living is apparently unknown, but from March 30th to June 1st, 1793, Crome was a patient in the Norwich Hospital suffering from hydrocele. Again, from September 14th to November 16th, 1793, he was laid up in hospital, vouched for "by the Rev. Mr. Berney and Mr. T. Maltby, for Edward King, Esq., of Tombland."

COMPOSITION IN THE STYLE OF WILSON

J. R. NUTMAN, ESQ.

CROME'S LIFE

Thus married and a family man in 1792, Crome had to make his choice between sticking to house and sign painting and turning his knowledge of the fine arts to advantage. We are entitled to assume that such wrinkles as Beechey had shown him, fortifying old experience gained at Catton, led him to believe that he stood at least a good chance of succeeding as a landscape painter if only a *modus vivendi* for Mrs. Crome and the baby could be found. Very likely he consulted Mr. Harvey, and with his support set up as a drawing-master. Those were the pre-art-school days, when the smattering of drawing required by accomplished young ladies made the peripatetic art-master a necessity. Crome, Cotman, and David Cox are only prominent instances of the considerable industry of drawing-lesson visitations. Crome, who doubtless had numerous rivals, seems soon to have built up a solid clientèle, which took him about the suburbs and environs of Norwich. He still, of course, had time to visit the Catton Collection, and, in light of his growing experience, to extract fresh value from the pictures he admired. We know that in 1796 he was interested in Richard Wilson—a better model than Dutch masters—whose work he probably had a chance of copying at Mr. Harvey's.

His account with fortune at this date may thus be tabulated: His eldest daughter, Abigail, born 1792, died August 31st, 1794; on December 8th, 1794, John Berney Crome was born, and baptised at St. George's, Colegate, December 14th; a second son, Frederick James, was born September 30th, 1796. Crome himself, having definitely set his hand to the fine arts, had by now made good his position

as drawing-master, thus solving the prime problem of livelihood. He was also prosecuting his own training in such a way that, when the immediate pressure of making both ends meet was eased, he was ready to express his profound and inventive genius.

By 1798, at the age of thirty, Crome was drawing-master to the seven daughters of Mr. John Gurney of Earlham. The Gurneys were among the most prominent Norfolk families. The following extract from the fourth daughter, Richenda's diary, is culled from *The Gurneys of Earlham*, by Augustus Hare :—

"Jan. 17, 1798. I had a good drawing morning, but in the course of it gave way to passion with both Crome and Betsy—Crome because he would attend to Betsy and not to me, and Betsy because she was so provoking."

By his marriage with an intimate friend of the Earlham girls John Opie made friends with Crome in 1798. A portion of a letter from Mrs. Opie to J. Wodderspoon (*John Crome and his Works*, 1858) touches on this friendship :—

"My husband was not acquainted with our friend, John Crome, before the year 1798, when we first visited Norwich after our marriage. Crome used frequently to come to my husband in Norwich, and I have frequently seen him with Crome and our dear friend, Thomas Harvey, in the painting-room of the latter. I have also seen my husband painting for Crome ; that is, the latter looking on while the former painted a landscape or figures, and occasionally I have seen

STORM, MOUSEHOLD HEATH

C. J. HOLMES, ESQ.

him at work on Crome's own canvas while the latter amused us with droll stories and humorous conversation and observations. But this is, to the best of my belief, the extent of the assistance he derived from my husband; this, however, Henry Briggs says, was assistance, and as he highly admired Crome's talents, I am very sure he would be glad to do him all the good in his power."

It should be noted that a sketch by Opie, a "Lime Kiln," once in Crome's possession, and in 1905 in that of a member of the Eaton family at Cleveland House, Eaton, Norwich, is said by Dickes closely to resemble an early Crome. A fair inference would be difficult to draw in view of our general ignorance of Opie's landscape; but it may be suggested that if in some ways, for example breadth of chiaroscuro, Opie may have influenced Crome, in some, too, he may have reflected Crome's outlook on Nature.

In 1800 the Cromes lost their second daughter, Louisa, who was buried October 19th. In 1801 Crome's house was 17 Gildengate Street, St. George's, and in the Directory of that year he is entered as "John Crome, Drawing-Master."[1] His pupils in the various country houses in the neighbourhood were probably as many as he could manage, and he had to keep two horses, we are told, to "do his rounds." In 1802 he accompanied the Gurneys on their summer tour in the Peak and Lakes districts. The following letter from Miss

[1] A bill against E. Sparshall, wine merchant, is preserved. It includes chalk, pencils, paper, rubber, etc., and half a year's tuition to the Sparshall children (£1 1s.); the total £1 19s. Sparshall's bill against Crome (on the same account) came to £6 17s. Crome's signature is on the bill, apparently certifying that he had paid the difference due to Sparshall. The latter owned a Crome.

CROME

Hannah Gurney to her sister Elizabeth (Mrs. Fry), gives us a near view of Crome :—

"Ambleside, 1802. To-day we could not get out until rather late on account of the weather, which none of us minded, as we were all busily employed in drawing, Kitty reading to us. Chenda (Richenda), Cilla, and Mr. Crome were comfortably seated in a romantic little summer-house painting a beautiful waterfall. . . . We generally get up early and draw for the first two or three hours in the morning before we set out on our excursions, which are mostly walking ones, as we like it far better than riding in this delightful country. Nothing, I think, have we been so delighted with as Grassmere."

Crome separated from the party on August 28 at Patterdale, as recorded in Miss Rachel Gurney's diary.

"Patterdale, August 28th. This morning S. left us, and our heart felt regret, for he had been a companion to us thro' all the journey. We were also very sorry to part with John Crome."

It is likely that he travelled slowly back to Norwich, glad of an opportunity to do a little private work unencumbered by the bevy of fair Gurneys.

In 1803 it is surmised that he accompanied the Gurneys into Wales. No documentary evidence in the Gurney diaries confirms this, but on the other hand, it is certain that by 1805 Crome had visited the Wye and Severn country, seeing Goodrich, Chepstow, Tintern, and Piercefield. That he visited

VIEW OF THE SOLENT

W. FULLER MAITLAND, ESQ.

Weymouth too, and Hampshire before 1806 is evident. An interesting light on our drawing-master's continued interest in sign painting is thrown by a bill against one J. Thompson, Esqre, dated May 27th, 1803, and receipted by Crome.

for painting Lame Dog	£1	1
Writing and Gilding		
Board for ye Lamb		18
Writing and gilding		
name on ye Maid's Head		5
	£2	4

Dickes sees in this a connexion with the natal and funeral expenses of the Cromes' fourth daughter, born in January, 1803, and buried on February 16th. But we might as reasonably suppose that this bill is an isolated bit of evidence that Crome was in the habit of taking any chance work connected with his old trade that did not interfere with his new profession.

At the date when he was thus still making casual profit out of sign painting he was also busy promoting an Art Society, co-operating with other drawing-masters and their and his pupils. The inaugural meeting of this "Norwich Society" was held on February 19th, 1803, when its name and scope were settled. The meeting-place was "The Hole in the Wall," St. Andrew's, Norwich—a tavern given in Arderon's manuscript "List of Norwich Ale-Houses' Sporting Signs." The Society's scope was "an inquiry into the rise, progress, and present state of painting, architecture, and sculpture, with a view to point out the best methods of study, and to attain to greater perfection in these Arts." Conditions of membership

were generous; the entrance fee was three guineas, the annual subscription one guinea; artists, amateurs, scholars, and journalists all were eligible, provided that they shared the financial liabilities of the club, gained a three-fourths vote in the ballot for election, submitted a specimen of their work, and eschewed theology and politics in club proceedings. The Society met fortnightly; papers were read, casts, drawings and prints were studied, and a reference library was formed. Its president was elected for six months, and he appointed the vice-president and secretary. W. C. Leeds, an old-school water-colourist was the first president, his vice- being the Rev. Dr. Forster, master of the Grammar School, who had married Crome and Phœbe Berney in 1792.[1]

1805. Naturally enough proceedings such as these led to annual exhibitions, the first being opened 6th of August, 1805, in a large room in Sir Benjamin Wrench's Court, off Little London Street, St. Andrew's. This building, occupied in 1747 by Wrench, an eminent physician, was demolished in 1828 to make room for the Corn Exchange Hall and Exchange Street. The first exhibition contained 223 works in oil and water-colour, of which Crome contributed twenty-two; four less than Leeds, the president. The exhibitors numbered eighteen and were composed of engravers, amateurs, architects, surveyors, students, etc. It is worth noting that this Norwich Society was the first provincial exhibition society in England, and by far the most important in its results.

[1] See *Dickes*, pp. 39–42. Dickes, by the way, states that a daughter, Hannah, was *b.* Sept. 30, 1804: but see p. 24.

SLATE QUARRIES

NATIONAL GALLERY, MILLBANK

1806. Next year, in 1806, Crome again accompanied the Gurneys to the Lakes, and stayed some time at Ambleside; of the party were Samuel Hoare and T. Fowell Buxton. To the latter, who married Hannah Gurney, Dickes surmises that Crome was indebted for the construction of a camera obscura; from which, it is suggested, he gained advantages in the way of colour vision. Dickes opines "that the natural freshness and vividness of the hues of Nature, as revealed by this artificial eye, served as a timely corrective after his studies of the brown old masters at Catton, and may have done much to save him from following the teaching of Gainsborough in this particular." It would take too long to investigate the reasons for this assumption, and to analyse the apparent misconceptions that lie behind it. We need only suggest that for many years prior to 1806 Crome's own eye for colour had rectified any bias towards over-brownness. Buxton left the Gurneys in Scotland in September, but probably Crome had returned to Norwich earlier for the second exhibition of the Society, to which he sent some twenty-seven works. This year, 1806, was the first in which he exhibited at the London Royal Academy, contributing two landscapes. His name was given in the catalogue as Mr. Crome and Mr. Croom, of Norwich. Two other events this year must be recorded, the birth of his third son, and eighth child, William Henry, on October 22nd; and Crome's presence at the wedding of Samuel Hoare and Louisa Gurney, one of his pupils.

Some have seen in this evidence that Crome cannot have been the "common, ignorant man of tradition." Without wishing to insist that Crome was common and ignorant, we must dissent from any implication that he really was a "cultured" person. There can be no doubt that he was uneducated and, as Beechey said, an awkward rustic. One would not expect that his chances and upbringing would have made him a polished man-of-the-world. Nor would one be surprised if, whatever his education or his polish may have been, the Gurneys, who were Quakers and not ordinary snobs of the then squire caste, invited him to the wedding of their daughter, with whom for many years he had been on friendly tutorial terms.

1807. The next few years ran uneventfully, so far as we know, filled by the round of teaching and exhibitions. In 1807 Crome showed one work at the Royal Academy, and thirty at the Norwich Society, which now was strengthened by John Sell Cotman.

1808. In 1808 Crome was elected president of the Society, and sent to it fifteen works in oil and water-colour. His precocious sons, John Berney and Frederick, also were contributors. Crome visited London, and exhibited one picture.

1809. Next year he sent two pieces to the London Exhibition and twelve to the Norwich Society. Early this year a son, Joseph, was born, and died aged two months.

1810. On April 21st, 1810, another son, also christened Joseph, was born. Crome did not exhibit in London, but sent fifteen works to the Norwich Society.

BLACKSMITH'S SHOP (WATER COLOUR)

W. W. SPELMAN, ESQ.

CROME'S LIFE

1811. He made a trip to Derbyshire, sent one picture to London, and thirty works in all to the Wrench Court Exhibition. His eldest son, John Berney, also had one picture hung in the Royal Academy. We know from a signed and dated drawing that in 1811 Crome was drawing-master in Miss Heazel's Seminary at Norwich (see "Pond and Farm Buildings" (pencil), in our Catalogue).

1812. This year Crome contributed four pictures to the Royal Academy, and to the Norwich Society twenty-one. In September he held a sale of his miscellaneous collection of prints and books at Mr. Noverre's Rooms, Yarmouth, on Wednesday, 23rd, and Thursday, 24th. Finished drawings and sketches ascribed to Woollett, Strange, Fitler, Bartolozzi, Rembrandt, Waterloo, etc., which Crome had spent many years collecting, were advertised. The catalogue contains the names of Gainsborough, Van Goyen, Murillo, Raphael, Poussin and Lucas van Leiden, and etchings by Canaletto, Rembrandt and Waterloo. But it should be noted that no works by Crome himself were catalogued. By this sale he is said to have realised between two and three hundred pounds.

1813. By 1813 Crome had been appointed drawing-master at the Norwich Grammar School, of which the Rev. E. Valpy became head master, and the painter's son, John Berney, was now head boy. Among Crome's pupils were "Raja" Brooke of Sarawak, George Borrow, the Rev. E. T. Daniell, the etcher and water-colourist, and R. N. Bacon, editor and proprietor of the *Norwich*

Mercury. Crome's youngest son, christened Michael Sharp in honour of his friend and painter Michael Sharp, was born October 27th, 1813. To the Norwich Society this year Crome sent fourteen pictures.

1814. The year of the removal of Napoleon to Elba, and the assumption that permanent peace was attained, was, Dickes states, important to Crome for the birth of a daughter, Hannah (September 20th),[1] and for his visit to Paris to get a glimpse of the famous pictures there accumulated by Napoleon. Two friends accompanied him, Mr. Freeman and Mr. Daniel Coppin, members of the Norwich Society. They reached Paris about October 10th, as is shown by the following letter, published in the *Eastern Daily Press*, January 13th, 1885:—

"Paris, *October 10th*, 1814.

"Dear Wife,—After one of the most pleasant journeys of one hundred and seventy miles over one of the most fertile countreys I ever saw we arrived in the capital of France. You may imagine how everything struck us with surprise; people of all nations going to and fro—Turks, Jews, &c. I shall not enter into y^e^ particulars in this my letter, but suffice it to say we are all in good health, and in good lodgings—that in Paris is one great difficulty. We have been at St. Cloud and Versailes; I cannot describe it on letter. We have seen there palaces the most magnificent in world. I shall not trouble you with a long letter this time as the post goes

[1] But see note on p. 24. Hannah was born more probably in 1804.

MOONRISE ON THE MARSHES OF THE YARE

NATIONAL GALLERY

out in an hour, that time will not allow me was I so disposed. This morning I am going to see the object of my journey, that is the Thuilleries. I am told here I shall find many English Artists. Glover has been painting. I believe he has not been copying, but looking and painting one of his own compositions. Pray let me know how you are going on, giving best respects to all friends. I believe the English may boast of having the start of these foreigners, but a happier race of people there cannot be. I shall make this journey pay. I shall be very careful how I lay out my money. I have seen some shops. They ask treble what they will take, so you may suppose what a set they are. I shall see David to-morrow, and the rest of the artists when I can find time. I write this before I know what I am going about at y^e^ Thuilleries as the post compels me.

"I am, &c., yours till death,

"JOHN CROME"

En route for Paris, Crome is said to have made studies at Boulogne for his "Fish Market," and in Paris he conceived his "Boulevard des Italiens." These are his only important figure pieces. The friends returned via Ghent and Ostend, a journey immortalised by a moonlight picture of the "Bruges River: Ostend in the distance." Crome reached Norwich just in time for the Society's exhibition, to which he sent ten works.

1815. Troubles within the Society led to a secession this year and to the separation of Crome and Ladbrooke. Crome remained with the Society; Ladbrooke seceded. The former sent eleven works to the exhibition held by the old Club.

1816. This year the seceders, opening a rival show, stimulated the older body to great efforts in their exhibition in Sir Benjamin Wrench's Court. It included two hundred and sixty-nine works, nineteen of them Crome's. To the Royal Academy of 1816 our painter sent one "View near Norwich."

1817. Next year's exhibition at Norwich had seventeen works by Crome: Michael Sharp, godfather to the Cromes' youngest son, was president this year. At about this period Crome was teaching one day a week at Yarmouth, sleeping the night at Mr. Paget's house on the Quay. His host, a second Mr. Harvey for taste and kindly patronage, had a large collection of pictures.[1]

1818. Under this date Crome is entered as a voter in the Liberal interest and a freeholder in the poll books of St. George's, Colegate. He, and his children between them, sent thirty-three exhibits to the Norwich Society. Crome's share was ten works, and he also sent a picture apiece to the Royal Academy and the British Institution, in London. He did not exhibit at the Royal Academy again.

1819. The references for this year are to Crome's activity at auctions. On May 25th, 29th, he was buying at the sale of pictures belonging to John Patteson. (Hals,

[1] See *Magazine of Art*, April, 1882 (Miss Elsie Paget), quoted in *Dickes*, p. 118.

RIVER SCENE WITH BARGE

THE LADY HILLINGDON

Teniers, Van Dyck, and Sebastian Bourdon, appear among his acquisitions.) In June he was assisting at the dispersal of the books and pictures of his earliest patron, Thomas Harvey. It should be noted that any pictures by Crome owned by Harvey had been sold privately. Under the presidency of his son, John Berney, and supported by his daughter Emily, Crome sent thirteen works to the Norwich Society, which was augustly patronised this year by H.R.H. the Duke of Sussex. He, with sure instinct for the mediocre, made Charles and David Hodgson and John Berney Crome his "Court Painters." "Old" Crome, we cannot but think, must have chuckled to himself.

1820. Crome was appointed vice-president of the Society this year, and to its exhibition sent sixteen works. He sent two to the British Institution, London.

1821. He began this year well with two exhibits at the British Institution. He then settled down to a six feet picture of the "Wroxham Water Frolic." His success with the movement and crowds in his various Yarmouth jetty scenes, and especially his "Boulevard des Italiens" and "Boulogne Fish Market," had persuaded him to tackle the sort of crowded water scene of which Cuyp is master. It is not impossible that while in France, or London, he had seen an example of the Dutch artist's skill. But next day, April 15th, he fell ill, and died a week later, April 22nd, 1821. What this mortal seizure was we know not. Perhaps with modern science his life would have been saved. He was a man of sturdy physique,

and but little over fifty-two.[1] But such speculations are beside the point. Among his last words are recorded his exhortation to John Berney Crome to "dignify" whatever he painted, and his apostrophe, "Oh, Hobbema, how I have loved you!" We may, in passing, wonder that Hobbema should have been so finally prominent in his delirium, for Crome must have known that he himself set greater store on qualities that Hobbema had never reached, than on the things that Hobbema had shown him. Then we recall that Crome did not consciously utter this as his last fateful summing-up. As for his legacy of dignity to John Berney Crome, who could not profit by his heritage, that must be read carefully in conjunction with his letter to James Stark (see p. 63), in which his real *religio pictoris* is inimitably expounded. Four of his pictures were in the Society's 1821 exhibition.

[1] We take grave objection to vague statements in circulation that Crome was "anything but a teetotaller" (*vide Eastern Daily Press*, June 14th, 1920). They imply that he was a heavy drinker. The same people who try to make out that Crome was educated and of well-to-do circumstances, give countenance to these hints of his inebriety. Apparently they think it a slur on a man that he should be considered poor and of humble birth, but a jest that he can be called "anything but a teetotaller." This snobbery is met thus by the facts. Crome's father was a journeyman weaver who kept a little inn in the slummy quarter of the city: his rental was about £5. We know enough of social conditions in England, and education in England between 1770–81, when Crome became an errand-boy, to gauge the kind of refinement and education a boy in such surroundings would have enjoyed. On the other hand, we see Beechey's impression of a raw country lad: inarticulate, shrewd, and uninformed, and we shall see the difficulty Crome had in writing a letter to James Stark in 1816. For ourselves we cannot understand why anyone should think Crome's rough origin should be hushed up. As for his implied intemperance we can only take the irrefutable evidence of his work. In that there is no sign of sloppiness, or slackness, of corroded sincerity or sapped nerves. The delicacy and sureness of his touch in his latest works are subtler and steadier, if anything, than in his earlier. As for the archæologists of Norwich who seek to trace Crome's genealogy back to a sheriff of Norwich in 1500, and thereby to prove what a superior family his was, well, we would refer them to the opening chapters of *Tess of the D'Urbervilles*. And we will remind our readers that the commonest of all stock legends about artists is that most of them were drunken wastrels.

YARMOUTH JETTY

W. M. DE ZOETE, ESQ.

CROME'S LIFE

John Crome was buried in St. George's, Colegate, April 27th, 1821: "an immense concourse of people bare grateful testimony to the estimation in which his character was generally held." This should be read together with the insinuations as to his intemperate habits. In 1868 a monument, with bas-relief portrait, was put up in the south transept of the church. Portraits of the great artist were painted by Opie (*Dickes*, p. 31), Michael Sharp (now at Crown Point), and D. B. Murphy. A bust of him by P. Mazzotti is over the garden doorway of the Norwich Museum. An illustration of Crome's house is given in *Dickes*, p. 34. The house, which was No. 17 Gildengate Street, St. George's, has been demolished.

CROME'S CHILDREN

ABIGAIL: *b.* October 30, 1792; *d.* August 31, 1794.

JOHN BERNEY, the artist: *b.* December 8, 1794; *d.* 1842.

FREDERICK JAMES (a bank clerk): *b.* September 30, 1796: he painted and etched a little.

LOUISA: *d.* October, 1800.

EMILY: *b.* April 8, 1801: painter of flowers and still-life, and one interior (exhib. Brit. Institution), now, I think, in Mrs. Conrad Howell's possession.

SUSANNAH: *b.* January, 1803; *bur.* February 16, 1803.

HANNAH: *b.* September 30, 1804; *m.* one Bilham, master of Norwich Infirmary; *d.* April 22, 1847.[1]

WILLIAM HENRY: *b.* October 22, 1806: a painter. Exhib. in London: Brit. Institution and Suffolk Street. ("A Swiss Lake" scene by him, in Mrs. Conrad Howell's possession, shows that he inherited none of his father's qualities.)

JOSEPH: *b.* and *d.*, 1809.

JOSEPH: *b.* April 21, 1810; *d.* early.

MICHAEL SHARP: *b.* October 27, 1813: became dancing-master: settled in London.

[1] A note by Reeve says that Hannah died 1847, in her 47th year; but Emily seems to have occupied 1801. Dickes, in his text, gives another daughter, Hannah, *b.* Sept. 20, 1814; but in a summary list he only mentions one Hannah, *b.* Sept. 30, 1804. Curiously, he does not mention the latter in his text.

ST. MARTIN'S GATE, FULLER'S HOLE

MISS F. MOORE

II

CROME'S DEVELOPMENT

CROME'S earliest struggles with the oil method—he began working in it about 1790—must have been confused and tentative. We may accept the view that he spoiled the necessary number of canvases in experiments at Catton, on desultory copies after Mr. Harvey's pictures. For actual evidence of his student efforts we have very few examples to examine. The "Cow Tower" and "Horse Watering" in Mr. Colman's Collection at Crown Point, Norwich, may be regarded as representative of such groping work. In the "Cow Tower" exhibited at Norwich, we suppose in 1806, but certainly painted much earlier, we see that the student had no ease of technique; he did not know enough, neither of what he was painting nor of his resources, to be free in expression. So, like the unusually honest man he was, he tried no evasions and made no attempt to disguise ignorance by swagger. The picture is dryly and laboriously painted piecemeal; the separate stones and bricks of the old tower are indicated clumsily; the pigment has no quality. But the whole canvas declares its painter's sincere resolution to put down what he himself saw, without undue reference to any other artist whom he may have studied. Consequently there are numerous passages, in the river and the back-

ground, that are seen for the first time in landscape painting. The general key of tone and colour is a greeny-brown monochrome. The little "Horse Watering" is darker and browner. One can think of no parallel for this sort of work in the pictures Crome may have seen in Harvey's Collection, unless he had had access to some Rembrandt drawings.[1] It is not easy to dismiss the thought that somewhere in his earliest years he came upon the great master's tracks. To such a discovery one would feel tempted to attribute Captain Hanbury's "Lime Kiln," the beautiful little "Dawn" in Mr. Colman's Collection, and Mr. C. J. Holmes' "Storm on Mousehold." These small masterpieces are later than the "Cow Tower," and about contemporary with the solemn "Carrow Abbey," exhibited in 1805, also at Crown Point. This last is the most important work of Crome's quite early period. When it was first painted it must have been a wonderful combination of steely sky and gold-brown buildings, with deep, warm shadows. In and out of this austere scheme of colour, gold and silver touches of dim sunlight flashed; no one save Rembrandt and Velazquez had expressed the significance and possibilities of such a theme. About three years later came the "Moonrise on the Marshes of the Yare," the embodiment of Crome's truest genius, and the most adequate painting of that magic hour known to us.

In this place we will draw attention to an aspect of Crome's development which has not been sufficiently examined; we mean his repeated experiments with one theme,

[1] It is worth bearing in mind the possible influence Opie had on Crome: *c.* 1798. (See pp. 10, 11.)

THE BEATERS

LORD SWAYTHLING

extending over many years. In 1807, two years later than the exhibition of the "Carrow Abbey," he showed in the Society a pencil drawing of "S. Martin's-at-Oak." That, so to speak, set his mind playing on this theme. Next year he showed a picture of it, which possibly is that now in Miss Coats' Collection. In 1810 another picture of this spot was shown, and again others in 1811, 1812, 1813, 1815, and 1816. Seven times he exhibited this subject, and of these seven we have been able to trace three genuine (or four if we count "The Bathing House") examples. Miss Coats' seems the earliest and nearest to "Carrow Abbey," Miss Moore's the middle, and the picture which was in the Price Sale in 1895, and which went at length to the J. G. Johnson Collection in Philadelphia, the latest. Comparison of the Coats and Moore versions, both reproduced, will save us pointing out the ways in which Crome changed the design and detail. In the Johnson example the changes are yet more pronounced; the houses are directly centred, the lines are longer and more severe, the whole composition is more elated and refined, reflecting, we dare say, the influence of Cotman.

We may also here consider the method Crome used in his early time. Fortunately, we have come across a lightly painted piece in which the sky shows his underpaint. This is reddish, as was Constable's. A thin, fluent wash of grey cloud was swept over this, and then in loose brush-strokes, like Gainsborough's, the light parts of the clouds and the bluer passages of the sky were imposed. Lastly, an impasto was brushed on loosely on the high lights of the clouds. The trees are laid in in a colour like raw sienna. On this,

greyish-green foliage is thinly brushed; the nearer masses of foliage stand out from this thin ground in solid, crisp impasto. A cottage wall is loaded with a "cheesy" impasto, as is the corner of a cart, caught by the sunlight. The main part of the foreground is a transparent raw sienna, into which a solid body of paint is worked, for a sandy road in light. Apparently the raw sienna ground in the trees, and the red ground of the sky have absorbed the thin over-painting, or else the picture was left uncompleted. The thin Gainsborough-like quality of the underpaint, and the long brush-strokes of the sky are set off by the rich Chardin-like surface of the cottage wall and the corner of the cart, and the fat, square touches in the foliage.

Opinions conflict as to the date of the Tate Gallery "Slate Quarries." Some assign it to this early period, others incline to regard it as a much later réchauffé of an early sketch. We adhere to the view that it comes from the early period entirely, in so far as Crome is concerned. As regards the implication made by Mr. Theobald, that there is something suspicious about the picture, we feel that it should not be taken too seriously. Possibly another brush than Crome's has touched the surface, repairing here and there the evils of neglect and wear. But in all that really matters the "Slate Quarries" seems to us a work that Crome only could have done, and Mr. James Reeve has recorded his belief in it on similar grounds. Suggestions that J. B. Crome had a considerable share in this essentially Crome-like work may spring either from an over-estimate of Crome junior's powers, or from prejudice. Nor should the statement,

MOUSEHOLD HEATH: BOY KEEPING SHEEP

VICTORIA AND ALBERT MUSEUM

made by Theobald, that the picture is little but the residue of its pristine state be taken literally. To turn to the models found by Crome at Catton to account for this remarkable expression of vision, will be futile, unless indeed Mr. Harvey had a Velazquez on his walls! We can then explain this manifestation only by reference to original genius, as we have to account for the phenomenon of Hogarth.

If these solemn monochromatic pictures, produced in Crome's early period, are rather inexplicable, save by an appeal to Rembrandt or to original genius, a parallel but distinct current in his earliest known work is quite simply referable to Gainsborough, Wilson, and George Morland. His contemporaries—for example Dawson Turner—laid more stress on his debt to Gainsborough than to Wilson, and omit to mention Morland. For ourselves we consider that the available evidence indicates that his obligation to Wilson was most fundamental and far-reaching. As regards Gainsborough, Crome easily perceived that his use of fluid, transparent paint was about as serviceable for his needs as any technique he had studied. Its directness and its modernity would both have attracted him. As regards Morland he saw there a richness of impasto in sky and foliage that fascinated his instinct for paint. It is, by the way, worth noting that after their first years Crome's school preferred to throw back to the relatively academic handling of the Dutch, directed thereto by Crome's intermittent interest in Hobbema. We cannot, moreover, ignore the insistence with which Dawson Turner, in his *Outlines of Lithography*, alludes to Crome's Gainsborough phase; his story of the assurance with which

Henry Walton mistook a Crome for a Gainsborough must be given weight. But notwithstanding this, we hold that, on the evidence before us, Wilson impressed Crome more deeply than did Gainsborough or Morland, and to more advantage.

This view can be easily tested in any place where two or three good Gainsborough landscapes and Cromes are gathered. Crome's adoption of his model's fluent method will be apparent, but the debt hardly goes deeper. Gainsborough (and Morland also, for that matter) is essentially a skilful mannerist as regards his trees; Crome a far less graceful realist. But to Wilson he owed a good deal more than a method of painting: to him he owed a large and enduring part of the way in which he saw Nature. Wilson showed him the relation of luminous sky to a merely reflective earth—a truth that carried Crome more than half way towards his special creed of breadth. Moreover, it seems likely that Wilson at least hastened Crome's awareness of the colour in Nature which, eventually, the latter expressed more subtly and truly than Wilson himself. Credit for this is also due to Morland whose ideas of atmospheric breadth and outdoor light were much in advance of those of his contemporaries. Crome's "Cow Tower," "Carrow Abbey," "Sheds and Old Houses," and "Lime Kiln" typify the monochromatic brown and gold key of his first perception: the one very early, the other two considerably later. In these, and to some extent in the "Dawn" and Mr. Holmes' "Storm on Mousehold," there is but little suggestion of silvery open-air. They belong quite clearly to the old dispensation. With them we must contrast the not numerous

SKIRTS OF THE FOREST

VICTORIA AND ALBERT MUSEUM

Wilsonian Cromes that have been traced. We know that from about 1798 till 1811 at least, concurrently with these monochromes, Crome constantly exercised himself in the manner of Wilson. In Mr. Nutman's Collection in Norwich there are a copy of Wilson's "Temple of Venus" (1811) and three small essays in his style. Mr. F. Gaskell has a Wilson composition, which only a few years ago was exhibited at Burlington House under Wilson's name. Another is Mr. Holmes' "Tower near Norwich," and Mr. Fuller Maitland has "A View of the Solent" of this kind. The earliest of these is Mr. Nutman's "Composition in Wilson's style" with proper Wilsonian Italianate shepherds on Mousehold Heath, and a sort of Norwich in the distance. This is the crudest and least accomplished in handling. Mr. Nutman's little "Mousehold" and "Castle in Ruins," and Mr. Holmes' "Tower" are about contemporary, and we can date the "Solent" approximately 1806, when Crome was exhibiting "View of Weymouth" and "Forest of Hampshire." In all these derivatives, more even than the actual copy of the "Temple of Venus," so new a key of tone and colour engaged Crome's mind, that it is not easy to relate them to their brown contemporaries. And we must add that owing to the little attention they have attracted in collectors, and from restorers of the usual Norwich brand, they give us the needed clue to what is usually overlooked—we mean the natural coolness of Crome's palette. The little "Solent" has something of the air of a blond, early Constable, with a far more sensitive perception of air and colour; the "Tower" is a clear, almost Whistlerian blue, and the

"Castle in Ruins" is like a pale Wilson, with barely any yellow in the sky. Incidentally they suggest that the original colour of Wilson's pictures, which have been more carefully cherished and more lovingly varnished, may be better estimated through these early Cromes than on the showing they themselves now make.

The prevailing timbre of the Wilsonian Cromes is silvery: in some the sky is a clear but quiet blue: the grass and foliage are silvery grey-green, and, in the "Tower," the stonework is a rich pastel-grey. The impasto is as close to Wilson and Morland's rich, fat brush-work as Crome could make it. But for one thing his use of a coarse canvas gives his paintings a looser and more open quality, and for another his handling is rougher in itself. This rather heavy-handed and ubiquitous freedom and looseness clearly distinguish Mr. Gaskell's example from a Wilson (see "Wilson, composition in style of" (12×16½), in the Catalogue).

In his skies Crome's debt to Wilson is his enduring consciousness of the luminosity of the heavens. By Wilson, too, his attention was first drawn to the vaporous recession and fusion given by light-filled air. It will generally be seen that Crome keeps his sky on the pale side, where John Berney Crome, Stark, and Vincent, trying to render the blueness or yellowness, lose the effect of light. Occasionally Crome in his late work strikes a more positively blue note, as in Mrs. Ashcroft's "Bury Road Scene" (1818); Mrs. Lubbock's "Yarmouth Beach, and Mill" (1819), and the "Poringland Oak" (*c.* 1820); but it is a safe rule to be guarded in one's attitude when confronted by vividly-coloured skies ascribed

WAY THROUGH THE WOOD

J. A. MANGO, ESQ.

to Crome. He, we take it, found the strong opposition of full blue to bright yellow-white or pink clouds incompatible with breadth.

What he learned from Wilson in respect of silvery colour and luminous air was the real nucleus of Crome's ultimate development. Compared with his debt to Gainsborough his debt to Wilson was of the spirit, not the letter. The conviction he gained was so strong and mattered so much that, in our opinion, it pulled him out of a dangerous phase, or crisis of doubt, through which he passed in the middle of his artistic career. But before we touch on that we should conclude our train of thought respecting Crome's position in relation to Gainsborough, because their difference of attitude is pregnant.

In one sense Crome, consciously or unconsciously, was opposed to the very qualities for which Gainsborough came to stand, perhaps against his better feelings. Discouraged by neglect, Gainsborough did not push his ventures as a landscape painter to a conclusion. The painter who produced the distant glimpses in "Cornard Wood" and "View of Dedham," the former in the National Gallery, the other at the Tate, would, we might suppose, have taken the art of landscape painting considerably farther. But when all is said, Gainsborough's reputation as a landscape painter is anchored to such pieces as "The Market Cart," and Lord Swaythling's "Waggon," both unsurpassed masterpieces of mannered style. Grace is their watchword and conformity with a canon of ideal beauty their mission. Crome's art sturdily withstands this spirit, thus siding with Hobbema and Ruisdael against the classicists.

His trees make no concessions to what the academic artist in John Burnet's story expected of them; they are, if one could say so, plebeian trees, unversed in the elegant and well-bred airs that Gainsborough's assume. Thus it is apparent that so far from deriving an essential and guiding principle from Gainsborough, Crome really ranged himself in the opposite camp, the camp of the Realists set over against the Classicists.

We have alluded darkly to a perilous element in Crome's development, and to his adherence to the Dutch masters, Hobbema and Ruisdael. We should add to theirs the name of Van der Neer. His admiration for Hobbema is famous, his last words are said to have signalised and consecrated it. We can point to a distinct stratum in his work as regards tree subjects, formed largely by the influence of Hobbema, and, perhaps, of Waterloo. "The Beaters" (1810) and the "Grove Scene" (1820), in the Crown Point Collection, are typical examples of the Hobbema influence, which was intermittently active from before 1810 onwards, and not a local phase. Sometimes it is suggested that Crome took to Hobbema late in his career; but closer examination of his work shows that Hobbema and Ruisdael go in and out, as we watch his output from 1810 up to 1820. Pictures of this type, we may remark, seem to have been more highly esteemed than those which we to-day most prize. The forgeries and the falsely ascribed works, almost without exception, are of the Van der Neer and Ruisdael-Hobbema kind. These imitations suggest what Crome might have become, had not his special saving grace of atmospheric perception enabled him to enrich

YARMOUTH HARBOUR

H. DARELL BROWN, ESQ.

the Hobbema ideal of landscape, and give largeness to Van der Neer's conception of moonlight. This added quality is breadth, or in other words, a more sensitive expression of what came to be called *plein air* and *enveloppement*, united with an unusual perception of solid mass and simple spacing. Without labouring what is so evident, we will merely point to Miss Fisher's "Farm and Pond" (*c.* 1816), Mrs. Ashcroft's "Bury Road Scene" (1818), and the nation's "Poringland Oak" (*c.* 1820), to demonstrate how much more clearly than Hobbema (who we must remember died a century before Crome began to work), his devoted English disciple perceived the true relation of trees to the light and air in which they stand. And as regards moonlight pieces, and Crome's interest in Van der Neer, we must pay attention to Dawson Turner's witness to the pristine resemblance to a Van der Neer, borne by the National Gallery "Moonrise on the Marshes" (1808). Turner says, in his *Outlines of Lithography*, that this picture was very like a Van der Neer, but looser and less finished. Doubtless the picture has been rubbed down in part, and its original state may have been more like the admirably preserved "Moonlight" in Mrs. Barton's possession. But it was always looser, broader and more spacious than a Van der Neer, whereas the moonlight fakes and school-pieces are more thinly niggled or coarsely slipshod. It is worth note that Crome exhibited in all his life only eleven moonlight pictures.[1]

It would be false to overrate Crome's indebtedness to Wilson. But we shall not be unjust if we reflect that but

[1] They were exhibited at Norwich in 1805, 1806 (two), 1808, 1811, 1816, 1817, 1818, 1819 (two), 1820. Three moonlights (1818 and 1819 (two)), which may be included in those already given, were lent to the Memorial Exhibition of 1821, by Miss Paget, Mrs. de Rouillon, and G. Stacey.

for the wise preference, or luck—whichever we please—that centred Crome's thoughts on Wilson before they were transiently turned to Hobbema, he might have been in danger of not excelling Stark and Vincent, John Berney Crome, and even Nasmyth, by very much. For in his most literal translations of Waterloo and Hobbema—for instance the "Woody Landscape: Woodman and Children," in the Victoria and Albert Museum—he is not conspicuously distinguishable from his abler following.[1] But for a passage of distance, for the skill and observation shown in the little figures, for the way the top plane of the tree recedes into the atmosphere, and for the richness of foreground handling, we should be guilty of heretical doubts as to the infallibility of the Norwich purists. These relative details of perception alone lift the picture above the hard and finicking level of an ordinary Norwich School production.

Just as Crome carried the Hobbema landscape tradition further, so, as we have said elsewhere, he filled out and expanded the tradition Wilson bequeathed to him. Wilson never was aware, as Crome was, of the subtlety of tone relation and the fluid quality of light and air. To prove this crudely we have but to compare Sir Eustace Gurney's "View of Norwich from St. Augustine's Gate" (? 1812), or the large "Mousehold" (*c.* 1818–20) in the National Gallery, with Wilson's "Lake Avernus" or "Italian Coast Scene" in the same Gallery; a comparison which makes Wilson look formal, thin, and academic. But if we begin with Crome's

[1] This picture is much debated. Crome purists admit it is by Crome. The authorities at South Kensington are, at any rate, not proud of it, and sometimes wonder if it be by Vincent, whose signed drawing of it is in the British Museum.

VIEW OF NORWICH
SIR EUSTACE GURNEY

early exercises in the Wilson manner and gradually pass into his middle period, with pictures like Lady Hillingdon's "River with a Barge" (*c.* 1809), the Metropolitan Museum "Hautbois Common" (1810), Lord Swaythling's "Beaters" (*c.* 1810), Mr. Colman's "Road with Pollards" (*c.* 1815), and Lord Curzon's "Harling Gate" (1816–17), we gain a more circumstantial understanding of the slow accretion of subtleties of tone and richness of atmosphere that in the long run mounted up to his ability to achieve "Mousehold Heath" and Mr. Colman's "Postwick Grove" (*c.* 1820).

Little by little Crome enriched his colour, passing from blackish and brownish schemes to blonder and more luminous, and filled in the semitones of his colour scale, devising greens, greys, and blues, and indefinable half-shades that Wilson never dreamed of. And little by little he found out how in Nature things relieve against each other, or the sky, by infinite niceties of tone and opposition of colour. And, lastly, he contrived to express the truth that illumined tinted air falls like a glaze, in shadow and in light, over everything. By 1813, in which year we believe he exhibited "The Return of the Flock," now in Mrs. Raphael's possession, he had anticipated most of the discoveries which we connect with Rousseau and Corot. This picture, which has all the lyrical appeal of Rousseau's "Sortie de Forêt," may roughly be described as a more solid and more golden Rousseau, designed by Corot.

It may be that he learned something from Cuyp in this respect. We have seen references to Cuyp-like Cromes, though we have not yet been lucky enough to see an authentic

Cuypish Crome. The nearest approach to a Cuyp sky is in Mr. Darell Brown's lovely "Yarmouth Harbour," in which the pale saffron sunset is opposed to the stone-grey of ships and sails. Indeed, we suspect that amber atmosphere was so rare an event in Norfolk that Crome was not much given to paint it: possibly he may have regarded it as "a too-picture effect." Moreover, we are convinced that though, here and there, true Cromes are found with a definitely golden atmosphere, not due to varnish; for example in Miss Fisher's "Farm and Pond" (*c.* 1814–16), and Mr. J. Gurney's "Fish Market, Boulogne" (1820), his usual key was silvery and cool. We believe that the surprising cool freshness of Mr. Fuller Maitland's "Pockthorpe: Boat and Boat-house" (*c.* 1816), Lord Curzon's "Harling Gate" (*c.* 1817), Mr. Darell Brown's "Wensum at Thorpe: Boys Bathing" (*c.* 1817), and Mrs. Ashcroft's "Bury Road Scene" (1818), much more truly represent the aspect of Crome's pictures as he left them, than, for example, do the two "Mousehold Heaths" and the "Poringland Oak" in the National Gallery. Varnish is a lying witness.

The greatest phase of Crome came at the end of his short life, a phase of clearer tone, fuller and more luminous atmosphere, and looser brush-work. While we must regret that he died so young, we are consoled by the reflection that he matured in time, and more rapidly than many longer-lived masters. Those who admire Nature's compensating providence must find satisfaction in observing that whereas Rembrandt and Turner, who had long lives, did not reach their fullest expression till they were middle-aged, Crome

NEW MILLS: MEN WADING

C. DYSON PERRINS, ESQ.

and Constable, whose lives were lopped, managed to reach a corresponding maturity while yet in their prime.

It would be idle to speculate how much further than the large "Mousehold Heath" Crome would have developed landscape painting. We can hardly doubt that he would have penetrated yet deeper into the problems of light and air and breadth had he lived. But on the other hand we are warranted in claiming that when he died he was well over the threshold of his greatest potential discovery. The early evidences of his being on the track of this discovery are his sea-pieces, for example Mr. de Zoete's "Yarmouth Jetty"; the "Moonrise on the Marshes" (*c.* 1808) in the National Gallery; Mr. Colman's "Road with Pollards"; the Victoria and Albert Museum "Mousehold Heath: Boy with Sheep" (1812), and Sir Eustace Gurney's "Norwich." In these pictures, belonging to *circa* 1808–1819, there gradually develops a perception of out-of-doors breadth and fusion which at that date not even Turner surpassed. If we can imagine a brilliant Constable, crossed by Van de Velde, we have a fair idea of a mature coast scene by Crome, such as Mrs. Lubbock's "Yarmouth Beach, and Mill, looking North" (1819). Crome certainly was before Turner in suggesting that rare and invaluable property of great landscape—the accidental look of Nature. The easiest thing in landscape painting is to give one's picture the aspect of a set piece which is too *voulu* and formal to express the ceaseless change and movement of skies, wind, and light. A touch of obvious recipe makes the whole picture dull. The only prophylactic is knowledge that has become second nature. Such know-

ledge Crome was busily amassing from the very start, and by 1812 or so it was coming out in his work as the expression of those large, accidental qualities of actuality. His light seems to drift across his sea and jetty with something of the free untidiness of Nature: his clouds are lost and found in the radiant atmosphere of the sky. Even in his most elaborate sea-piece, the "Coast Scene near Cromer" (*c.* 1809–11), this spontaneity is not lost. We suspect no recipe nor studio labour; it all seems so simple that we are apt to overlook the profound knowledge from which such art proceeds.

But it was not only subtlety of movement and lighting towards which Crome was making his way. He was also gaining insight into the significance of simplicity and large spacing, expressed in terms of light and air. In his mid-period, Sir Eustace Gurney's "View of Norwich" (1812), the South Kensington "Mousehold" (1812), the National Gallery "Windmill on Mousehold Heath" (*c.* 1813–15), and the "Road with Pollards" (*c.* 1815) are typical of this. If we compare them with any Dutch picture we at once see how much larger in spacing and simpler in massing they are, and also how much more suggestive of earth solidity. We must not forget, of course, that side by side with pictures of this sort, Crome continued to produce his Hobbema-like and Ruisdael pictures; not in a marked-off period, but intermittently among his more open and atmospheric work, so that we are confronted with a rather perplexing alternation between work that is almost tight and neat and work that is loose and thick with light-filled atmosphere.

Generally, however, the course of Crome's last six or

ST. MARTIN'S RIVER AND GATE

MISS COATS

seven years ran towards an ever-increasing awareness of light, clear colour, and atmospheric fusion. For example the "Boulevard des Italiens" (1815), with its blond key and light misty greens; the "Wensum at Thorpe: Boys Bathing" (1817), in which the effect is as brilliant as a Wynants plus the freshness of a Constable; the "Norwich River: Afternoon" (*c.* 1819), which seems to be one of his most sunny, sparkling pictures. The "Bury Road Scene" (1818), and "Yarmouth Beach, and Mill, looking North" (1819) are astonishingly different from, say, the "River Scene with Barge" (*c.* 1809), "The Beaters" (1810), the "S. Martin's-at-Oak" (*c.* 1810–1812) in Miss Moore's and Miss Coats' Collections, which are steely dark and golden-brown in contrast. Then we have the two "Mouseholds" in the National Gallery, golden and fused; the "Poringland Oak," one of Crome's last works, all steeped in light, and Mr. Colman's "Postwick Grove," which curiously combines the freedom and interpretative brushwork of a Constable sketch with the *plein air* of the best Barbizon work. The greens are full and clear, the perception of semitones of shadow and light quite unprecedented and unsurpassed. Whereas in his earlier days Crome allowed for two defined zones, sunlight and shadow, here he sees how subtly they are merged. He sees full sunlight and veiled sunlight, shadow that is barely darker than veiled sunlight, and full shadow. We do not remember another picture which so sensitively renders the floating drift of dim light and thin shadow.

In this main tendency of Crome's last period, from 1815–1821, there is also, as we have suggested, a retardatory current

running alongside. Mr. Colman's "Grove Scene" was painted in 1820, and is famous for having pleased Mrs. Crome because it was so like a Hobbema. Mr. de Zoete's "Wherries on the Yare" is perhaps two years earlier, and it revives the steely, blackish, greens of 1810. To about 1815 we assign the singularly beautiful "Marlingford," which interestingly combines the formality of a Hobbema with the breadth and luminosity of a late Crome. We draw attention to this picture because, inexplicably, it has been challenged by the Norwich purists. The sky is one of Crome's most typical and subtle; the light falls with the balm-like radiance that none but he expressed, and the trees in the mid-distance have his inimitable richness and depth of silver-green. In this respect, perhaps, he owed something to Cotman's palette.

. . . . .

A brief summary of Crome's development will touch on a few typical landmarks in his work. His "Cow Tower" (*c.* 1795) is childishly unskilled and unaffected, and unlike any surviving work we have seen. His "Carrow Abbey," "Dawn," and "Lime Kiln," all of *c.* 1805–06, are Rembrandtesque—brownish and golden-brown, with something of Velazquez' vision of atmosphere. To the same date belong his early Wilsonian studies (*c.* 1796–1806), which are pale and silvery with a Morlandesque impasto. Next we have pictures like the various "S. Martin's-at-Oak" (*c.* 1808–1812), with something of the old Rembrandtesque atmosphere plus a minuter treatment of detail and a further recession. To the same period belongs the "Moonrise on the Marshes" (1808), which is a Van der Neer seen through the eyes of Rembrandt

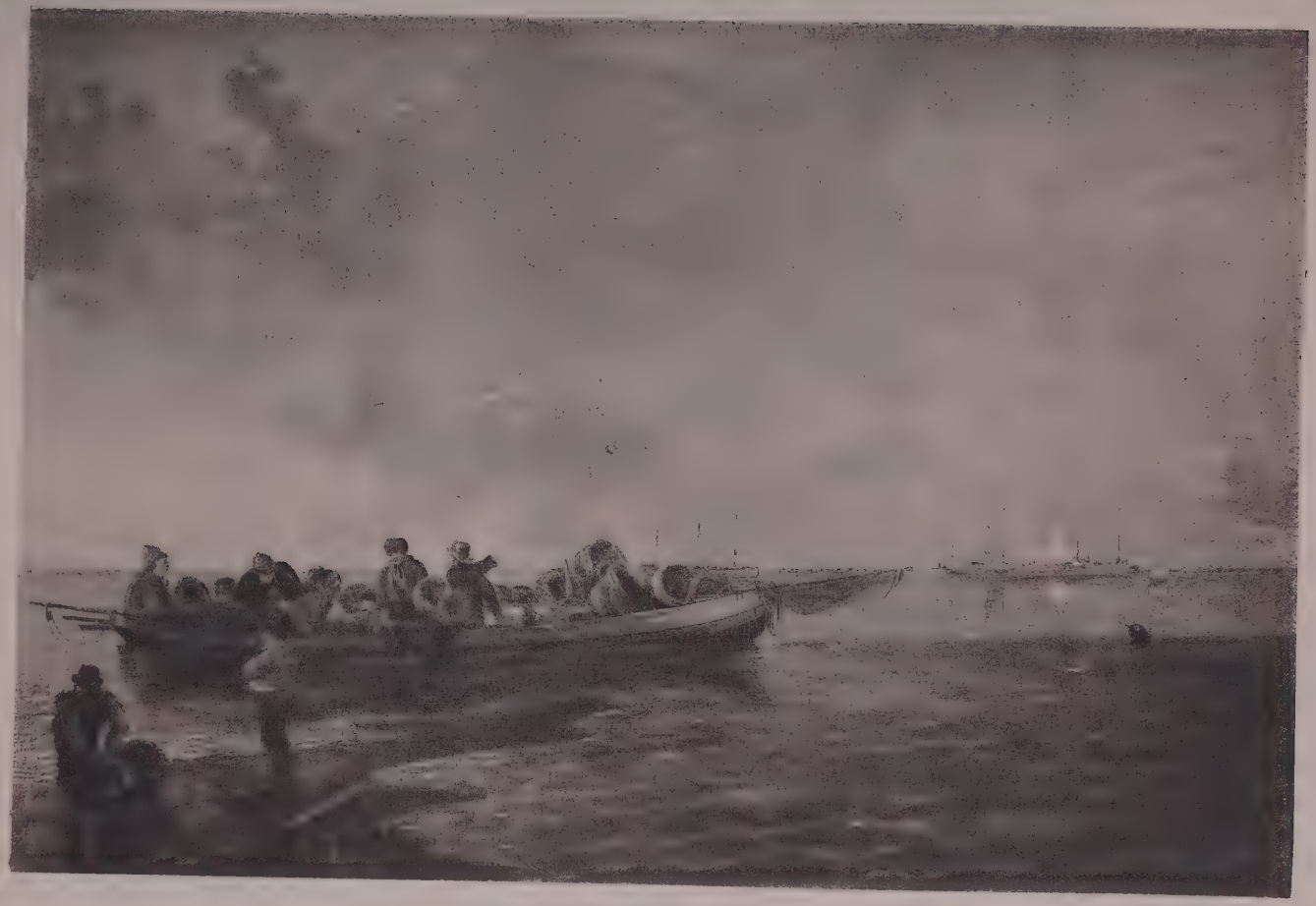
SALHOUSE VIEW

E. C. WALKER, ESQ.

and Velazquez. "Hautbois Common" and "The Beaters" prove that by 1810 Crome was master of the Hobbema formula, and working in a scheme of sharper tones and more positive greens, which are yet sombre and heavy in contrast with what will come. In 1812 the "Mousehold: Boy keeping Sheep," and "View of Norwich," and in 1813 "The Return of the Flock" show that Crome had reached the territory of landscape painting which he was the first to enter—a region of simple massing, minimum of material, and almost entire reliance on bulk, light, and air, as distinct from sharp silhouettes, and variety of internal detail. In the next few years we have his most vivid and sparkling pictures—in which Constable and Cotman seem to have suggested a new way of dealing with landscape *à l'hollandaise*—for example "Pockthorpe: Boat and Boat-house" (*c.* 1816), and "The Wensum at Thorpe" (1817). In this period, too, come "Harling Gate" (*c.* 1816–17), and "Bury Road Scene" (1818), silvery and sparkling, but relatively small in treatment. One supposes that the climax of this brilliant series of his late Dutch manner is the "Norwich River: Afternoon." It was on this kind of Crome that Stark and Vincent formed their most finished style. The "Farm and Pond" (*c.* 1814–16) has a richer kind of Cuyp-like atmosphere. The "Woody Landscape: Woodman and Children" (*c.* 1818–20), and the "Grove Scene" (1820), remind us that, if necessary, Crome could easily "turn out" a Hobbema again. Lastly we have his crowning works, "The Poringland Oak" and the noble and incomparably serene "Mousehold," both filled with light and air and relying only on sheer space and bulk.

CROME

The problem seems solved, the years that went to the solution are vindicated. All that Crome had learned of interior detail, small form, and intermediate silhouettes, has, in this "Mousehold Heath," been transmuted into mass and aerial recession. He had no longer to indicate his separate planes—foreground, middle-distance, and distance—by a perspective of retiring shapes and tones. He simply gained recession and spaciousness, which no other artist has expressed, by an extra sense of impalpably receding atmosphere, merging at last in the infinity of light. "The Poringland Oak" is the apotheosis of the great tradition reaching from Cornelis Vroom, Hobbema and Ruisdael. The "Mousehold" is the forerunner and in some ways, in that while expressing unsurpassed *plein air*, it retains the repose and mural breadth of old, the most perfect attainment of modern landscape ambition.



BARGE WITH WOUNDED SOLDIERS

W. FULLER MAITLAND, ESQ.

CROME'S WATER COLOURS

From the descriptions in the Norwich Society Catalogues we can only gather the impression that Crome exhibited oils and water colours promiscuously. Relatively few coloured drawings by him have been traced, so that we cannot perhaps form a fair judgment on his rank as a water colour painter among his contemporaries. But judging what has come down to us with what has come down from Cotman we can only give Crome, as a water-colourist, a very inferior position. Compared with Cotman he had not the born water-colourist's sense of medium, nor the instinct for seeing Nature in terms of water colour. The best drawings we know are the "Hollow Road" ($16\frac{1}{4} \times 24\frac{1}{4}$), in the British Museum; the "Shadowed Road" ($20\frac{1}{4} \times 16\frac{1}{4}$), in the Victoria and Albert Museum; the "Road Scene: Sheep on high bank" ($8 \times 12\frac{3}{4}$), British Museum; the twin "Grove Scenes—Lake in distance" ($22\frac{1}{4} \times 16\frac{1}{4}$), in the Colman and Victoria and Albert Museum Collections, and the "Ruined Houses" at South Kensington. The noblest in style is the "Hollow Road," one of the best large water colours. The "Shadowed Road," much darkened, is a first-rate design. These make one wonder whether Crome's complete output of water colours, if we could see it, would not force us to rank him higher than we do. On the other hand, even with these one suspects that he was not by temperament a water-colourist.

CROME

His pencil and wash drawings are good, clean work: if not sensitive and interpretative, at least sound in structure, and direct in line and wash. His drawings of boats and Yarmouth jetty and buildings show how true and understanding was his eye and how disciplined his hand. From these exercises and his practice as an etcher came his mastery of tree form.

HOLLOW ROAD WITH CART AND HORSE (WATER COLOUR)

BRITISH MUSEUM

SHADOWED ROAD SCENE

VICTORIA AND ALBERT MUSEUM

III

CROME AND HIS IMITATORS AND FOLLOWERS

FEW collectors are indifferent to the genuineness of their purchases, and most would like to be sure that the picture they got on the ground that it is by Crome is really by him. But, relatively speaking, though many pictures have been bought on this assumption few justify it. Collectors may then not object to know that there are two fairly certain ways of recognising a Crome when they see one. The first is not the better, but our experience suggests that there are more collectors capable of benefiting by it than by the second.

The easiest way of learning to recognise Crome's work is to live with and constantly examine a considerable variety of his genuine pictures. This plan is not infallible; many owners of genuine Cromes, and many dealers who have had ample opportunity of becoming secure against the temptation to buy a false Crome, remain liable to be imposed on. But, making this allowance, we have no hesitation in recommending this simple recipe.

The second and far better way of knowing where one stands in this dubious business is to learn for ourselves something valuable about truth itself in Nature. If a man be

Nature. His earliest oil paintings were modelled principally on Wilson and Gainsborough. From the latter he learned an easy method of thin painting, which he never relinquished. In most of his tree subjects, however mature, the fluent transparent technique of Gainsborough is evident. But in no instance that we have seen does Crome achieve the calligraphic grace of Gainsborough. His leaves and branches are more studied and individual; whereas Gainsborough acquired a facile elegance of generalisation, Crome restricted himself to trying to express, without embellishments, the particular tree he was painting. That is not to say that he did not develop his own formula for such expression; but he is always close to the actual trees of Norfolk. His foliage, save in exceptional cases, is more loaded in impasto than Gainsborough's.

His debt to Wilson was deeper, and what he took from him was more important. From Wilson, whose pictures were doubtless much cooler in colour and truer to Nature in Crome's time than they appear to-day, he learned the great and difficult truth that in relation to the ground the sky is a mass of light. He also began to see natural colours, cool silvery greens, which to-day strike us as a departure from the precedent of his teacher. In this we may do Wilson injustice, seeing him as we do under yellowed varnish. But the student of early Cromes, in the manner of Wilson, will be at once struck by their clearer greens and their fuller and more silvery atmosphere, compared with Wilson as we now know him. As regards technique, drawing, and brush-work the principal difference between early Cromes and Wilsons is what one

IMITATORS AND FOLLOWERS

Leicester Harmsworth's "Sheds and Old Houses on the Yare," and "Dawn," the solemnity and deep emotion of their mood, quite apart from detail of handling and colour, are their guarantee. So far as we know they are unique in English landscape, and small danger of confusion would arise with them or with any kindred pictures by Crome that may come to light. As a rule they are on coarse canvas, and can best be suggested by the phrase Velazquez-like, as regards texture and austere tone.

With Crome's middle period we reach the collector's danger zone. For his moonlight pictures, his wood scenes, his farm and cottage subjects, and his tendency to paint windmills and heaths were busily exploited. The exploiters fall under two heads: (1) deliberate forgers and imitators, (2) dealers who took, and still take, advantage of Crome's market-value and the prevalent ignorance of his genuine work to pass off pictures by Crome's honest followers as expensive Cromes.

Perhaps a very little service may be done if we set out the chief difference between Crome's own work and that of his forgers and imitators and of his School. It will probably be futile to repeat that truth to Nature is the chief test, because, as we have said, this is an appeal to an unknown standard, as far as ordinary collectors are concerned. And if they cannot recognise it in Crome's pictures they will hardly be made much wiser by mere words. The three great characteristics of Crome's style are: (1) the general excellence of his trunk, branch, and twig drawing; (2) his advanced perception of aerial recession and fusion; (3) the ease and

economy of his handling. As regards his drawing it will be seen, in such a typical example as "The Poringland Oak," that he knew by heart the rules of growth and had a keen eye for the individual character of the particular tree he was painting. His trunks seem lithe and springing, or tense weight-supporting columns, according to their nature and needs. They seem to grow from and strain against the ground to keep their poise, or if they be great oak-trunks they seem full-rooted in the earth, not merely placed on it like toys. His branches and twigs are drawn with the science of one who knows by heart how a limb springs from the trunk, how twigs branch out from the limb. They have the flow and rhythmic finish of life: they are not disjointed, limp and timid, with broken angles and symmetrical arcs. Nor on the other hand are they generalised into a recipe. The ablest forgers had a trick of tree drawing that stereotyped tree growth into a slick formula. Once learned, this dodge saved them any further observation, and all they had to do was to paint a mass of background foliage and on it superimpose this trunk and branch recipe. This kind of "Crome" can be recognised without much trouble, as the branches resemble a magnified and miraculously ramified stag's antlers, rather than a tree (see Plate XXVII). But Crome even at his most conventional (every painter uses a convention) kept his eye on the special individuality and divergence from type of the trees he painted. Thus we find accidents of twist, unexpected breaks in a suave curve and various refusals to conform with the accepted type of tree form. In the same way Crome paints the light and

WOOD SCENE: COWS AND MAN ON BRIDGE

BY J. BERNEY CROME

shade on his branches and trunks, as they fall in Nature, and not as imperfect knowledge, working out of its head and by rule of thumb, assumes they fall. So that we must look not only for the expression of the law of growth but also for keen observation of unexpected peculiarities such as only profound intimacy with Nature gives. The explanation of Crome's knowledge is his large use of the pencil-point and the etcher's needle.

The second prominent characteristic of Crome to which we have alluded, is his advanced perception of aerial recession. To take a concrete instance, Crome's trees seem leafy domes that retire into the air and light in which they are set; they seem part of the circumambient atmosphere and light. When his followers and his imitators paint a group of trees against the sky, almost without exception they lay their foliage like mats upon it. Even at their most atmospheric a good early Vincent and Stark are thin and flat compared with Crome's airy bulk. The edges have no light shining through, the far side of the dome does not recede into the air and light; there is no *enveloppement* and no real bulk. With Crome, on the other hand, we have in his best pictures a ubiquitous sense of breadth, recession and fusion with the air, that has not been exceeded by more recent Schools whose watchword is *plein air* and *enveloppement.* And in his inferior works we find here and there the same indubitable quality. It carries through into his foliage-painting, which is rich and fat and fused in contrast with the petty, dry, and speckled leafage of his following. It must be allowed that in some pictures—for example, the "Grove

Scene" at Crown Point,[1] and the "Woody Landscape," in the Victoria and Albert Museum—Crome comes perilously near the quality of John Berney Crome; but even in such pictures are passages of subtle colour and sensitive tone quite beyond his followers' capacity. This subtle colour—silvery greens among his foliage, passages of iron-grey in a distance, and indefinable smoke-greys in his clouds are one manifestation of his acute perception of atmospheric breadth and play. Positive notes of blue, a characteristic of Vincent, Stark, and J. B. Crome, representing distant atmosphere, on hills or trees, are almost certainly proof of another hand than Crome's. In the same way his clouds seem, as china lovers might say, painted under a glaze of shining air. They are worked-in wet, in films of atmosphere. And so true is their relation to the sky beyond, that even his squarest and most boldly defined bluff of cumulus is never harsh and "edgy." One other characteristic of his skies is that they never are a sharp, thin blue: usually his cloudless skies are a washed or milky blue; occasionally, in later pictures, the blue is more pronounced. But in no instance is it painty and unsuggestive of luminosity; the "Poringland Oak" blue sky seems to glow with concentrated light. J. Berney Crome, on the other hand, tended to an unlit, sharp blue, opposed to creamy yellow cumulus clouds, harshly defined. Vincent, too, overdid the blue and yellow of sky and clouds.

The third important characteristic of Crome's style, distinguishing it from the work of imitators and followers, is the ease and economy of his handling. His method of

[1] It is not impossible that, in cleaning, some of Crome's glazing of this picture has been impaired.

FARM AND POND

MISS FISHER

painting differs in his various periods, but we can summarise his characteristics. As a rule, not entirely exceptionless, the main ground of his paint is thinly laid. In every period this is true. Here we see his lifelong adherence to the technique he learned from Gainsborough. "The Yare at Thorpe: King's Head Gardens" (1806); the "Skirts of the Forest" (*c.* 1810–12), in the Victoria and Albert Museum; the "Mousehold" (*c.* 1818–20); "Poringland Oak" (*c.* 1820–21), and "Moonrise" (*c.* 1808), in the National Gallery; the "St. Martin's Gate" (*c.* 1808–12) pictures; Mr. Colman's "Road with Pollards" (*c.* 1815); Mr. Ashcroft's "Bury Road Scene" (1818), and Mr. Gurney's "Boulevard" (1814), are widely differing specimens of his work. But in all the main ground is thinly swept in. We need not say that the technique on canvases is thinner than on panels. We would strongly advise enquiring students of Crome's handling to make themselves familiar with, say, the "Skirts of the Forest" (1810–12), the "Poringland Oak," and "Mousehold Heath," and the thin, fluent, and open quality of their groundwork. With the standard thus gained well planted in mind such students will be on their guard against so-called Cromes in which the ground is clogged and buried with thick paint, either in an even coat or in a mosaic of heavy touches.

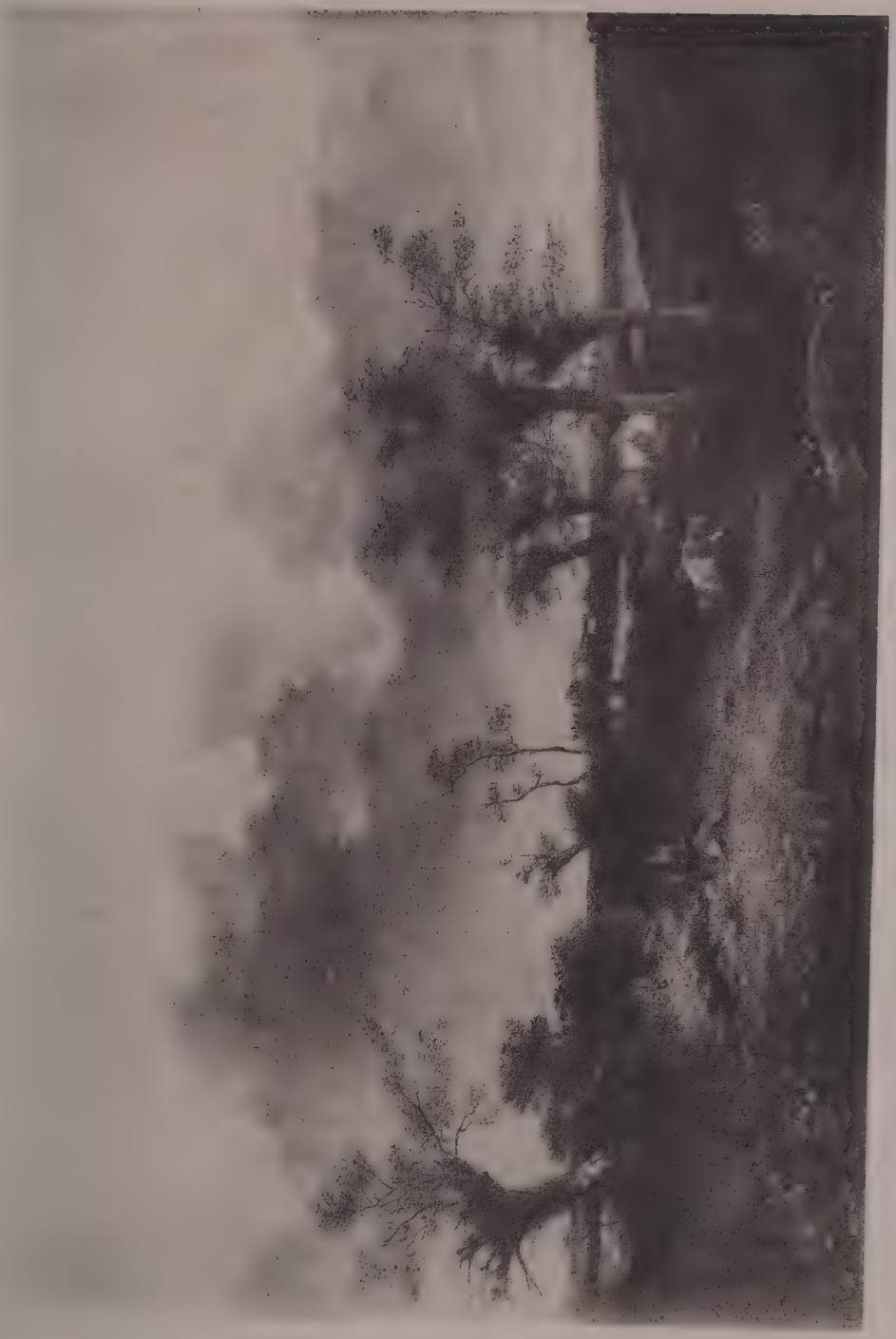
Generally speaking, Crome was a sound craftsman, with the kind of genius for pigment that Chardin shows. Occasionally he used bitumen, with the natural result that some of his pictures are irreparably damaged. But in his characteristic work, where an elaborately solid crust is built up, for foliage or sandy foreground, for masonry or cumulus cloud, he

handled his successive layers of paint with such science that they cohere in a rich and "juicy" impasto.[1] Neither John Berney Crome, Vincent, nor Stark ever mastered this trick of impasto. A solid cloud by them is as a rule, to which there are rare exceptions, dry, opaque, and scratchy, or lumpily "painty"; the final dabs of paint stand off the main ground of the impasto in comparison with the fused, cheesy quality of Crome's fattest surface. His impasto resembles Morland's, which he must have studied.

Using a thin and fluent ground of paint Crome could fuse with it, as though he worked into it wet, the richest impasto; not in large strokes and dabs, but almost invariably in small gemmed touches. We assume he used a sable for this work. The imitators doubtless began with a thin ground: but only exceptionally had they the skill to keep it. Certainly they had no science equal to building up a rich impasto; consequently, we see their tree trunks and branches "ropy" with congealed loading. Their paint is disintegrated from the ground, unpleasantly dry and matt in texture, and as we have said coarse and clogged. There is one imitator, in particular, who perpetrated the Fuller Maitland "Kimberley Oaks," and the derivatives from the "Colney" (MacFadden Collection, Philadelphia), who is easily recognisable by this "ropy" and extravagantly streaky impasto in his tree trunks. To the ignorant this sheer avoirdupois of loading seems "fine paint," much as the uproar of a "jazz" band at the Coliseum strikes some people as music (see Plate XXVI).

Hodgson's river scenes, with cottages and walls on the

[1] Our illustration of the Victoria and Albert "Woody Landscape: Woodman and Children" (Plate XLIX) clearly suggests the quality of a genuine Crome sandy bank.



ROAD WITH POLLARDS

R. J. COLMAN, ESQ.

banks, are often found under Crome's name. They are deliberately based on Crome's technique, but owing to Hodgson's lack of draughtsmanship and science they are mere parodies. They can be recognised by the curious clotted consistency of the heavily-loaded paint, in sky as well as plaster cottages and brick walls. Hodgson, who was an honest disciple, had every opportunity of becoming familiar with Crome's style, and we often find him exaggerating his master's slight tendency to a pinkish colour in cottage plaster. Hodgson's outlines are blurred and coarse, and his even impasto has the stringy look of curdled milk. A good Hodgson, once ascribed to Crome, on whose "New Mills: Men wading" it is based, is in Mrs. T. Blackwell's Collection. A repetition belongs to Mr. W. C. Atkinson.

We have seen but one example of the hand which wrought the notorious "Road through a Forest" (74×56) which passed from Sam Mendel's Collection, in 1875, to Lord Hillingdon's. That hand was not, in our opinion, a forger's. Rather we should take the author for an independent "bravurist" (conceivably French) who was victimised by some rogue dealer. His picture fetched £1575 in 1875. It is painted with the palette-knife almost entirely, and, but for this, resembles a coarse MacWhirter more than a Crome.

Did Crome ever use the palette-knife in his pictures? If he did, it was so unobtrusively and judiciously handled that it would be detected with difficulty. His most loaded surface, as far as I know, is due to accumulated brush-work, most scientifically applied. Nor, in fact, was the knife in common use by his School. But the factory of Crome imitations

occasionally resorted to it, to give swagger to their impasto, or, more usually, in the futile hope of disguising the mess they had got into.

The date of this factory's chief industry must have been about 1830–60. It has been alleged, with what base of truth we cannot now decide, that Joseph Sherrington, whose sale was in 1858, co-operated with J. B. Crome in producing unauthentic Cromes. Against this we feel bound to put in that from all accounts J. B. Crome was an honourable and filial painter, unlikely to prostitute his father's reputation. And we have proof that pictures which in his lifetime openly went about as J. B. Cromes, later were promoted to the full rank of Old Crome. For details on this score we will refer the reader to our Catalogue, under "Harwich, View near," and "Wood scene, and cows; a man on bridge."[1]

The probability is that Crome, dying suddenly, left a considerable number of unfinished works in his studio. These would, naturally, have passed to the head of his family, J. B. Crome, a clever brushman at his best, but a visionless artist. He may have seen no harm in carrying some of them out, much as some authors piously complete the books left unfinished at their father's death. Thus finished, these pictures passed out of the family into the outer eddies of the market, to be gradually drawn into the centre—the intentionally deceitful trade. Once there who knows what agonies

[1] There are traces of one follower who was an admirable painter. He produced a quality of paint which is rich and liquid; almost excessively so. His blues are soft and silvery, his greys pearly, and his touch, with a sable, is as luscious as Crome's and Morland's combined. He runs, however, to prettiness, and too obvious notes of colour. Mr. F. Gaskell has a little "Thorpe River Scene" by him, with vivid reds and coppery hues in the boats and sails, suggestive of J. J. Cotman and Miles Cotman. Crome never allowed local colour to assert itself conspicuously.

BOULEVARD DES ITALIENS

J. H. GURNEY, ESQ.

and processes they suffered before they emerged again in a highly-varnished state, with impeccable pedigrees leading back to Crome. As for the allegation that Joseph Sherrington was responsible for these frauds we can use only such evidence as now exists. The identified pictures in his Sale in 1858 (see Chronological List of Sales) are all genuine and fine.

But if we turn on to the Anonymous Sale of February 28, 1863, we see a less satisfactory position. Therein we find a picture so shady as the "Porlington Oak" (for fuller details see our Catalogue).[1] And if we then go on to the Fuller Maitland Collection, of which the earliest Catalogue is 1872, and the Sale 1879, there we find another oak, "The Kimberley," which we know to be wrong, and another large picture, called "Oaks, Sandy Bank and White Heifer," which, though lost to sight, sounds equally dubious. These are all large pictures, a fact which makes caution advisable with big canvases ascribed to Crome.[2] It is therefore clear that within forty years of Crome's death a steady business had been done in spurious works, which were craftily insinuated even into fine collections. Latterly, one is glad to see that there is a solid tendency towards purification. The Cromes which in the last twenty years or so have fetched large prices are often genuine, though in the Orrock Sale of 1904 there was backsliding (see "Whitlingham; Pool in a Wood" (29½×39)).

[1] I know two derivatives of the true "Poringland Oak": one, very clever, in Mr. Hollingsworth's Collection, the other in that of Miss Holt, at Mossley Hill.

[2] The following big pictures are genuine: "Coast Scene near Cromer" (43×69), "Marlingford Grove" (53×38), "Mousehold Heath" (43×71), "The Willow" (51×40), "Slate Quarries" (52×60), "Blacksmith's Shop" (58×45), "Carrow Abbey" (50×37), "Yarmouth Jetty" (38×48). So, apparently, is "Gibraltar Watering-place" (38×53).

CROME

It is difficult to apportion justly the responsibility for the innumerable spurious Cromes. Apart from the genuine Starks, Vincents, J. J. Cotmans, Ladbrookes (R. and J. D.), J. B. Cromes, Colketts, and Hodgsons, which have been mistaken for Cromes, there are factory works by Stannard, R. Paul (an exhibitor in the 1805 Norwich Society show) and Short, and, it is said, Wigger (who was also connected with dealing), which are based on Crome's etchings,[1] pictures, and drawings. Dawson Turner's excellently meant *Outlines of Lithography*, published in 1840, seems to have been fruitful inspiration to the forgers (see "Farm and Roads" and "Cottage, Clay and Timber"). For a characteristic Paul see our illustration of "Forest Trees" (Plate XXVII), and for a good J. B. Crome, which, though originally exhibited as his, later was passed off as by his father, see the "Wood Scene, and Cows; a Man on a Bridge" (Plate XXVIII). For Colkett one must go to Norwich, where, too, examples of Short and Hodgson may be seen. Their work is coarse and dull, and that their Cromeish efforts should ever have been taken for Cromes is less a testimonial to their ability than to the dismal ignorance of dealers and purchasers. J. J. Cotman is probably the author of the small sunset, "Mousehold Heath," which passed with the Salting Bequest to the National Gallery (Tate Gallery, No. 2644). He, too, may be responsible for the kind of clever paintings alluded to in the note on page 58, and a "Mousehold" owned by Lieut.-Colonel Gaskell. Lastly, as regards genuine Stark and Vincent. Compared with

[1] For example, Colkett's or Chavel's etching of Crome's "St. Martin's, Old Houses" was translated into paint, possibly by Hodgson. Orrock had a spurious version in Norwich (1920).

MOUSEHOLD HEATH: MILL AND DONKEYS

NATIONAL GALLERY

Crome their former style is rather photographic—interested in piecemeal detail they lost breadth—so that their tree trunks, for example, resemble Nasmyth's and Mr. Leader's in minuteness and irrelevant detail. Their painting of foliage, clouds, and atmosphere we have already discussed.

Briefly to sum up. The following points in pictures ascribed to Crome must be regarded with profound suspicion. Pronounced blue distances; bark on trees resembling in microscopic clearness the familiar treatment of a Nasmyth, a Leader, or a photograph; grasses and reeds picked out with irritating attention for the part at the expense of the whole; flimsy, fluffy clouds; sharp blue skies and pink or yellow cumulus or cirrus. Figures which are highly wrought and small in detail; for even in the "Boulevard des Italiens" and the "Fish Market" the figures are broadly, even flatly, painted as parts of a general fusion. Clogged and laboured impasto, or thin and dry washes of colour in a sky are not characteristic of Crome. He has the richness of a Chardin in his impasto, and even when we see the grain of his rough canvas his paint is full and liquid in texture.[1] A cumulus cloud in which lumps or pats of paint stand away from the main ground of the impasto, or a cloud which is harsh and sudden at the edge or scratchy and fussed in pigment may, almost certainly, be regarded as not by Crome. If a picture, as a whole, has a bright, modern aspect, with vivid sky, brilliant notes of colour in houses and boats and sails it may be dismissed at once. Even at his most vivid Crome

[1] As far as I know Crome never painted on twill canvas. Usually his canvas is large-grained with the coarse strands crossing at right angles. Sometimes his grain is finer. But I have never seen a genuine work by him on a canvas with a diagonal or "twill" rib.

preserves a "symphonic" breadth and fusion. Lastly, if a picture reflects a mind that is amused by smallness of detail, that ignores or obscures structural mass and simplicity, and succumbs to the transient seductions of wispy clouds, and photographic focus, we should recognise that it is not Crome's. For even allowing for his least fortunate exceptions we can hold fast to the conviction that he saw largely and truly, instinctively attracted by mass and clean structure. Nature did not wear, to his eyes, the artifice of a picture effect, and what he saw had the simple breadth and genuineness that he called dignity.

MARLINGFORD GROVE

J. A. MANGO, ESQ.

IV

CROME'S CREED AND PLACE IN ART

SELDOM can we turn from an artist's work to his literary remains and find in them, in a sentence or two, the expression of the creed that is independently revealed in his art. Too frequently no written clue exists, or what written record there is has little bearing on the artist's practice. But with Crome we find in one letter the guiding principles of his art so pithily set out that when we have read it the lesson of his pictures seems more concrete, and the meaning of his letter to his pupil, James Stark,[1] is completely demonstrated by his painting.

"NORWICH, *Jan.* 1816.

FRIEND JAMES (he writes)—I received your kind letter and feel much pleased at your approval of my picture. I fear you will see too many errors for a painter of my long practice and at my time of life; however, there are parts in it you like, I have no doubt, so I am happy. . . . In your letter you wish me to give you my opinion of your picture. I should have liked it better if you had made it more of a whole; that is, the trees stronger, the sky running from them in shadow up to the opposite corner; that might have produced what,

[1] This letter is given in full in *Dickes*, pp. 111, 112.

I think, it wanted, and have made it much less a too-picture[1(a)] effect. . . . I cannot let your sky go off without some observation. I think the character of your clouds too affected; that is, too much of some of our modern painters, who mistake some of our great masters; because they sometimes put in some of those round characters of clouds, they must do the same; but if you look at any of their skies, they either assist in the composition or make some figure in the picture, nay, sometimes play the first fiddle. I have seen this in Wouverman's and many others I could mention.

Brea(d)th must be attended to; if you paint but a muscle[1(b)] give it brea(d)th. Your doing the same by the sky, making parts broad and of a good shape, that they may come in with your composition, forming one grand plan of light and shade, this must always please a good eye, and keep the attention of the spectator, and give delight to every one. Trifles in nature must be overlooked that we may have our feelings raised by seeing the whole picture at a glance, not knowing how or why we are so charmed. I have written you a long rigmarole story about giving dignity to whatever you paint—I fear so long that I should be scarcely able to understand what I mean myself. You will, I hope, take the will for the deed, and forgive all faults in diction, grammar, spelling, etc.

We have heard from John. I believe he is not petrified from having seen the French School. He says in his letter something about Tea Tray painters. I believe most of those who visit them whistle the same note."

[1(a)] I interpret this literally, but Mr. Holmes reads it "two-picture." [(b)] Query, "mussel"?

POCKTHORPE: BOAT AND BOATHOUSE

W. FULLER MAITLAND, ESQ.

This criticism of Stark's picture falls under two heads: technical and ethical. We, knowing Stark's average work, can easily visualize the kind of thing this particular landscape was; an incoherent accumulation of conventional scraps; thin and porcelain-like, uncemented by pervading atmosphere and light. The suggestion Crome makes for improving the mere design need not detain us save to note that he entertained a charitable hope that a happier arrangement of mass and line might remedy the central fault of Stark's picture—its derivative artificiality, or as Crome said, its affectation.

"That might have made it much less a too-picture effect." It is hard for us now to realise how strikingly unlike a "picture effect" Crome's most typical work must have seemed to his contemporaries. And we can be pretty sure that his good patrons themselves preferred his work that reminded them of some older master to that which seemed unprecedented. Indeed, we know how that smugly condescending patron, Mr. Dawson Turner, deprecated the provincialism of Crome compared with Gainsborough. Contrasting Crome's "Cottages at Hellesdon" with Gainsborough's "Cottage Door" he laments the "sad falling off" on the part of "my poor friend," by omitting "the noble trees and the beautiful group of the mother and her children," which omission "deprived his picture of what should have been its greatest charm." Again, comparing Crome's majestic "Moonrise on the Yare" in the National Gallery, with Van der Neer he notes, with apparent disparagement, that it is not neat and finished but "more than commonly loose and sketchy." And the history of Crome's purest masterpiece—the large "Mouse-

hold Heath" in the National Gallery—too clearly shows how uncomprehending even his disciples were. For what but spiritual blindness will account for Joseph Stannard's base usage of this canvas as blinds to keep the sun out of the studio in which he produced sharp echoes of the thinnest type of late Dutch painters? And what, again, but blindness or obliquity of vision will explain the fact that a "Cumberland Sketch" by the master, identical with or closely related to the famous "Slate Quarries," was hung on the staircase of Dawson Turner's house, unworthy of a frame or serious attention.

We may conclude with reasonable certainty and without surprise that Crome's warmest admirers did not esteem his revelations (of which they were probably unconscious) as much as his approximations to accepted exemplars. In other words they liked him for his resemblance to trusted old models, and if they did not dislike his innovations at least they did not perceive their significance. We should not be surprised at this, because while it was easy for the rich bankers of Norwich, and the solid squires outside, to accept the fact that Hobbema and Ruisdael were original geniuses, and at the same time quite common and even poor people, it was another thing to recognise that the illiterate fellow who, thanks to their patronage, taught their daughters drawing, was really a person whose departures from the canons of accepted art could be taken very seriously.[1]

John Burnet appears to have seen very clearly the true regard in which most people saw their Crome. The following

[1] See note on page 22.

MOONLIGHT ON THE VARE

H. DARELL BROWN, ESQ.

skit from his *Progress of a Painter*, shows that he detected the mistrust in which Crome's unspoiled *naïveté* of vision was held.

One Churchill, a painter of the old school, relates to a group of artists the following: "When I was staying at Cossey (Costessy) Park . . . a man used to come from Norwich to teach the young ladies to draw. One day I took up one of their sketch-books; there the trees from those in the park were copied sure enough; but it required no one from Norwich to teach them that. I put the book behind my back, and with a few loose touches of a pencil gave them an idea what a tree ought to be. They saw the difference at once, and wished to take it downstairs to show their master, who was dining with the steward; but I would not permit it. I am the last person in the world to hurt any poor man's feelings, so cut it out and put it in the fire" (see *Dickes*, p. 35).

And after all it would have seemed incredible that the little man who lived in a rather slummy street, who spent his evenings jesting in some tavern, and who rang at your servants' entrance when he came to give his drawing lessons, should know more than those sanctified old masters whose works you eagerly collected. But Art fulfils herself in unexpected ways, and Crome, who seemed a praiseworthy disciple of Gainsborough and Hobbema, was really one of the great discoverers.

He stands with the four or five greatest landscape painters for the very reason that his best and most representative work is unlike any "picture effect," whether by another artist or

by Crome himself. He was original, and never sank to mannerism. The quality of British landscape painting at the beginning of the nineteenth century is seen at its best in Loutherbourg, and less interestingly in Wilson's followers, and Morland's, in the Barretts, Hands and Farringtons of those times. There was also a little assiduous school imitating Van de Velde and Bakhuisen to the best of their modest skill. Like most disciples, they had seized on and stereotyped the parts of Morland, the Dutch marine painters, and Wilson that did not matter. These parts they picked at and chewed till all the good was gone and all that was really vital and revealing in their master was overlaid by petty mannerisms. Not having apprehended the true importance of the hints Wilson had thrown out, they went off on the wrong scent, and eventually left landscape in worse case than before Wilson's time.

Both Wilson and Gainsborough, like Moses and Aaron, just failed to gain the promised land. In his "View of Dedham" at the Tate Gallery, and the "Wood Scene, Cornard" at Trafalgar Square, Gainsborough shows that he had seen more of its quality than almost any preceding painter. He had really had a glimpse of *plein air*, as distinct from a picture effect. So in his little "River Wye" Wilson left evidence that he, too, had climbed high enough to see what was going on within that land. He, too, discerned a quality of out-of-doors as we now understand it, that had escaped even Claude the painter. But for one reason and another both Gainsborough and Wilson failed to push their discovery to a conclusion. The one had to leave land-

CATTON LANE SCENE

FRANK GASKELL, ESQ.

scape for portraiture, the other was too saturated with Italian precedents ever to see Nature quite without a "picture effect."

Crome, too, was well versed in pictures. As we have seen he copied diligently, in Mr. Harvey's house, Dutch pictures, Gainsboroughs and Wilsons, and probably Morlands. Indeed, as Dawson Turner tells, he carried his copying of Gainsborough so far that one of his own works was mistaken for a Gainsborough. But no matter how much the details of his technique are derived from Gainsborough or Wilson the character of his vision is unmistakably original. There was something in the mental fibre of Crome that involved his seeing Nature with an independent and novel eye. Perhaps another reason for this independence was his natural rusticity: he was used to Nature before he was used to tradition. But Wilson was a professional artist before he looked at Nature for himself, and he, therefore, referred Nature to a picture-standard in his mind. Crome, on the other hand, we may be confident, tested pictures by his recollection of how Nature really looked.

The painters whom he studied closely were Gainsborough, Wilson, Van der Neer; Van de Velde, Hobbema and Ruisdael, not to mention smaller Dutch fry. The large "Moonrise on the Marshes" in the National Gallery, as we have said, seemed to its first owner—Dawson Turner—closely related to Van der Neer, though less neatly finished. The "Poringland Oak" no doubt was taken as a good example, allowing again for its lack of finish, of Crome's discipleship

of Hobbema. For us these masterpieces are a useful measure of the English artist's genius for infusing tradition with change and new perception. He took what the older men had to offer, and referring it to his own standard of truth to Nature painted such a moonlight and such an oak tree as had not been seen before, nor equalled since.

The corollary to Crome's objections to a "too-picture effect" and affectation, is his "rigmarole story about giving dignity to whatever you paint." Indeed, we see that in his mind avoidance of affectation and expression of breadth were identical with "giving dignity." If for a moment the idea of dignifying Nature seems a contradiction to his simple aversion from affectation, it will be found really to amount to the same thing. For his rooted objection to a "picture effect" was that it was founded on convention and not on true observation. And true observation meant to Crome the perception of values and significance. Almost anything if it be seen truly in its relation to its setting, as part of the pervading air and light, has dignity. It is only when a minor painter drags detail out of true relation that it becomes tinny and "tea tray" painter-like. But seen enveloped by light and air it is wonderful. Crome objected to Stark's clouds because of their round and meaningless character. If we would understand more vitally what he meant, we can refer to the clouds in the Norwich Museum "Yarmouth Jetty," and, in the National Gallery "Mousehold." To Crome such clouds were vast and wondrous presences, to be approached in awe. They were not casual prettiness of the consistency and importance of women's millinery, but grave and lovely mountains of the

WILLOW TREE NEAR MR. WESTON'S HOUSE

ETCHING BY VINCENT, AFTER CROME

ST. MARTIN'S: OLD HOUSES

ETCHING BY COLKETT, AFTER CROME

sky. Their very gravity and scale, he knew, could only be expressed if the clouds were truly seen as part of the remote sky, merged in its celestial spaces and infinity. The painters who are unaware of this, and who think that by forcing their pitch and sharpening their cloud edges they will magnify their theme do but reduce it to a flimsy, trivial toy.

To Crome, then, "giving dignity" was not an extra performance, a kind of heroics, but the natural statement of what he felt and saw. Possibly he was wrong in assuming that every painter could give dignity. For after all does not the whole difference between great art and minor art consist in this natural vision of dignity and truth? We believe that great artists are unaware of the quality in their art that makes it special and abnormal to us. They paint, approximately, what they see and feel naturally, and it would seem no more special to them than far sight seems to a man with good eyes. Of course they notice wherein other painters fall short of or miss what they themselves see, but simply regard that as a queer aberration which a little extra pains will remedy. Crome found it as natural to see things in just relation, as large momentous forms and as wonderful phenomena, as some happy people find it natural to see the Cross on St. Paul's from Hampstead Heath. Certainly he noticed that when his pupil painted clouds or palings they looked papery and trivial, and his way of telling Stark to improve his eye for form and tone was his "rigmarole about giving dignity."

We repeat that there is no sign of conscious heroics in Crome's work. On the other hand, there is evidence everywhere of his instinctive genius for selecting a significant com-

position, fortified by careful study of the science of design. The way he put that was, that if you "gave breadth to your sky, making parts broad and of good shape, that they may come in with your composition, forming one grand plan of light and shade"—well, your picture worked, and gave delight to every one.

"Trifles in Nature must be overlooked, that we may have our feelings raised by seeing the whole picture at a glance, not knowing how or why we are so charmed." This, of course, is no more nor less than Whistler's smarter *mot* about sitting on the piano. But it will be useful to examine Crome's own work to see that here again what he really meant by overlooking trifles was seeing everything in just relation. For it will be clear to all that Crome generally introduced what we should call a lot of detail. In "Mousehold Heath," for instance, the foreground bank has docks and thistles and what-not besides. But to Crome not one of these details seemed a trifle, because he saw it as essentially part of the scheme of light and air. And even though we have outgrown his and the old master's convention of *repoussoirs*, we recognise with admiration how large and important Crome's sensitive perception and treatment of such detail are.

If we would more precisely place Crome among landscape painters we would say that in the work on which, ultimately, his reputation stands he is to landscape painting what Vermeer of Delft and Chardin are to interiors and still-life. Just as their irreducible importance is their expression of bulk in terms of light and air, so after all that is incidental

THE WENSUM: BOYS BATHING

H. DARELL BROWN, ESQ.

HARLING GATE

EARL CURZON, OF KEDLESTON

and dispensable has been pared away from Crome we come to an expression of landscape bulk and breadth by means of light and air. No other painter has seen, or at least expressed, the massiveness and space of Nature so simply and largely as the painter of "Mousehold Heath": no painter has conveyed so fully and so simply the solid, rounded bulk on the one hand, and on the other the infinite recession of the top surface through light-filled air. This is no question of Crome's superiority to Constable or Turner. They saw and rendered modern things of which Crome had no inkling. But they neither saw nor expressed the mass and breadth and dignity that he expressed. Perhaps we feel that his art is more self-sufficing and complete than Turner's, confined to simpler issues, and attempting less ethereal flights. In Turner we are conscious of gorgeous vision and magic delicacy to which Crome will never take us. In Constable we find a gaiety and spirit, and a vehement emotion in which Crome had no share. Once only, as far as we know, in the great Wantage "Coast Scene," he tried and expressed a tremendous dramatic theme. His success was as noble and monumental as Turner's, in similar catastrophic sea-pieces; but, for some reason, he seems never to have repeated the experiment. His sustained mood is a steady and gracious dignity, tender, robust, serene, that is alien to Constable and Turner. Crome could do more with a minimum of resource and expenditure than they: and in this he may be said to stand superior; his "Moonrise on the Marshes of the Yare" and his "Mousehold Heath" are of a kind apart, unknown to Constable and Turner.

CROME

If the complex devices and aim of Turner, his multiple resources of technique and the supernormal quality of his ambition and attainment may be likened to Wagner's, perhaps we may liken the simpler devices, the more restrained purpose and the limited technical resources of Crome to Purcell's. Just as modern orchestral developments, in number of instruments and variety of theme and expression, may be said to begin with Beethoven and Wagner, so Constable and Turner broke away from the old tradition of limited instrumentation. But Crome was the last exponent of the old simplicity and economy.

MOUSEHOLD HEATH

NATIONAL GALLERY

THE PORINGLAND OAK

NATIONAL GALLERY

APPENDIX A

PICTURES EXHIBITED DIRECTLY BY OR ON BEHALF OF CROME, 1805–1824

LIST OF PICTURES EXHIBITED BY JOHN CROME IN THE NORWICH SOCIETY EXHIBITIONS

TOTAL NUMBER OF PICTURES, WATER COLOURS AND DRAWINGS, 286.
ARRANGED ALPHABETICALLY

TITLE		PRESENT OWNER
	1805	
BARFORD COMMON, near Norwich.		
Bishops Gate Bridge, Norwich.		
Carrow Abbey, Norwich.		? Colman Coll., Crown Point.
Chepstow Castle, part of the Chapel.		
Chepstow Castle, from the Wye.		
Cottage.		
Cottage near Harleston.		
Farm-yard : sketch in oil.		
Fellmongers, Sandling's Ferry.		
Figures : sketch in oil.		
Goodrich Castle : the Great West Tower.		
Goodrich Castle, Entrance to.		
Lowther Woods.		
Marl Pit.		
Moonlight : sketch in oil.		
Oulton Church, Suffolk.		
Patterdale : sketch in indian ink.		
Patterdale, Scene in, Cumberland.		
Persfield, from the Wye.		
Pigs : a sketch.		
Tintern Abbey, Interior of (2).		
Waterfall, S. Michael's le Fleming.		
Yarmouth, View near.		
	1806	
Brathy Bridge, Westmorland.		
Blogg's Lime Kiln.		

CROME

Title	1806	Present Owner
Brook in Lord Rosebery's Park.		
Cart-shed, Melton, Norfolk.		
Cow Tower, Norwich (painted earlier than 1805).		Colman Coll., Crown Point.
Evening.		
Forest in Hampshire, View in.		
Gainsborough, Sketch in style of.		
Goodrich Castle, Entrance to: Morning.		
Grove scene with sheep. *See* "Cottage, sheep coming through gate" ($22\frac{1}{2} \times 30$).		? J. Wiley.
Lakes, View of Cumberland. *See* "Slate Quarries."		? Tate Gallery.
Lime Kiln out of St. Giles' Gates.		? Hon. C. Hanbury.
Milk Pot.		
Moonlight.		
New Mills, Back of: Evening.		
Oak-tree, Lord Wodehouse's Park: pencil.		
Pigsties: sketches on the spot.		
Rocks and Waterfall.		
Rocks.		
St. George's, Colegate: street scene.		
Sprowston: Moonlight.		
Thorpe River, View on.		
Thorpe River: sketch in oil.		
Thorpe Road, View on.		
Trees: a study.		
Weymouth, View near. *See* "Solent, View of."		? Fuller Maitland Coll.
Windmill.		

1807

Ambleside, Old Building.
Ambleside, Old House.
Barracks, Back of, broken ground.
Bishopsgate, View near.
Blacksmith's Shop, Hardingham.
Blacksmith's Shop (from Nature).
Blacksmith's Shop (from Nature).
Caistor Castle: coloured on the spot.
Caistor Castle: coloured on the spot.
Caistor Castle: coloured on the spot.
Cottage at Hingham.
Cottage near Hunstanton.
Drawing.
Drawing: on the spot.
Goberry Park, Cumberland.
Landscape, with cattle.
Morton, Scene near.
Nature scene.

PICTURES EXHIBITED

Title	1807	Present Owner
Nature scene.		
New Mills, Back of : pencil sketch.		
Norwich, View in		
Starston, Norfolk.		
S. Martin's-at-Oak : pencil sketch on the river (2).		
Sketch in oil.		
Tintern Abbey.		
Trowse, Windmill.		
Wye, Scene on the.		
Wood scene.		
Yarmouth Beach and Jetty.		
Yarmouth Beach and Jetty (drawn on spot).		
	1808	
Bramerton, Woods End		
Breydon, Scene near.		
Cottage at Hingham.		
Evening : in oils.		
Fishermen in Boats.		
Landscape (pair).		
Moonlight on River between Beccles and Yarmouth. *See* "Moonrise on Marshes of Yare" ($27 \times 43\frac{1}{2}$).		? National Gallery.
Sketch from Nature.		
Sketch from Nature in water colours.		
Sketch in water colours.		
S. Martin's-at-Oak, looking down the river.		Possibly in Miss Coats' Coll., but see also 1810, 1811, 1812, 1813, 1815, 1816.
Stables : sketch in oil.		
Walnut Grove.		
Yarmouth Beach and Jetty.		
Yarmouth Boats, and Figures.		
	1809	
Barford Common.		
Buildings, Old, in Norwich.		
Chepstow on the Wye.		
Cottages, Old : painted on spot.		
Cromer Beach, below cliff.		
Cumberland, View in, from King of Patterdales : Ulleswater in distance.		
Grove scene : water colours. *See* " Grove scene, lake in distance " ($22\frac{1}{4} \times 16\frac{1}{4}$).		? Victoria and Albert Mus. and Colman Coll.

CROME

Title		Present Owner
Landscape: water colour.	1809	
Landscape: water colour.		
St. Clement's, Old House.		
Yarmouth Quay.		
Yarmouth Beach and Jetty: oils.		
	1810	
Blundeston, cottage road scene, after rain.		
Colney, upright, landscape.		
Cottage: in oils.		
Evening.		
Gravel Pit.		
Hautbois Common, near Coltishall.		Metropol. Mus., New York.
Heigham Marshes to Cossey.		
Herringfleet, View from.		
Landscape.		
Patterdale Church.		
Ruins. Evening.		
S. Martin's-at-Oak, view on the river (2). *See also* 1811, 1812, 1813–'15–'16.		
Telegraph Lane, looking towards Gen. Money's.		
Thistle: painted on spot.		
Trees from Nature.		
	1811	
Barracks, Horse, Broken ground behind.		
Bawburgh Mill, Near.		
Blacksmith's Shop, Outside.		
Blofield, Scene at.		
Blunderston Lane, Near.		
Cottage on a Common.		
Cottage at Hingham.		
Cozen's House, View towards.		
Evening: sketch in oils.		
Heigham Road, Scene near.		
Landscape.		
Lane leading to Mr. Unthank's.		
Moonlight.		
Mulbarton Green.		
Norwich, Broken ground near.		
Public-house.		
River from R. Alderson's, Esq.: Evening.		
River scene.		
Road scene with public-house.		
Rocks and Waterfall.		
Rocks near Matlock: drawing.		

PICTURES EXHIBITED

Title	Present Owner
1811	
St. Martin's River. Afternoon scene.	Possibly in J. G. Johnson Coll., Philadelphia. But see also 1808, '10, '12, '13, '15, '16.
Temple of Venus. After a sketch of Wilson's.	? Nutman Coll., Norwich.
Trowse Bridge.	? Colman Coll., Crown Point, Norwich.
Trowse Windmill.	
Trees, Study of.	
Water colour drawing.	
Waterfall and Rock.	
Wood scene, public-house.	
1812	
Bawburgh, landscape scene.	
Blind Pensioner.	
Boy keeping sheep: Morning. *See* "Mousehold Heath: Boy keeping sheep."	Victoria and Albert Mus.
Cattle crossing a river.	
Cottage scene.	
Cottage scene.	
Cottage scene from Nature.	
Cottages at Hingham.	
Creek scene, New Mills. *See* "New Mills: Men wading."	? C. Dyson Perrins.
Dutch Boats.	
Grove scene: painted from Nature.	
Hingham, lane scene. *See* "Hingham, near."	? Tate Gallery.
Heigham River.	
Landscape.	
Norwich, River view, near White Friar's Bridge.	
Pollards: water colour.	
Sheds: water colour drawing.	
St. Martin's River, Norwich.	*See also* 1816, 1815, 1813, 1811, 1810, 1808.
Study from Nature.	
View without St. Augustine's Gates. *See* "Norwich from St. Augustine's Gate."	? Sir Eustace Gurney.
Yarmouth Bridge, view from: Evening, looking down river. *See* "Yarmouth Harbour" ($15 \times 25\frac{1}{2}$).	? Darell Brown.
1813	
Bixley, Lane scene.	
Blofield, Scene at.	
Boat Builder's Yard, near Cow Tower.	
Cottage at Deepham.	

Title	1813	Present Owner
Cromer, Lane scene near.		
Docks.		
Hackford, Scene at.		
Heigham, Scene in.		
Keswick, Footbridge.		
Landscape.		
Landscape, with sheep: Evening. *See* "Return of the Flock" (18 × 24).		? Mrs. Raphael.
Lord Wodehouse's (Kimberley) Park, Scene near.		
Marlingford, Sketch at.		
St. Martin's River, near Morse & Adams' Brewery.		*See also* 1808, '10, '11, '12, '15, '16.
Sketch in Oils.		

	1814	
Cottage and Trees.		
Creek scene.		
Gravel Pit: Evening.		
Heath scene.		
Nature scene.		
Nature scene (study for a large picture).		
Nature study.		
Norwich River, View on.		
Village scene.		
Yarmouth Quay.		

	1815	
Boulevard Italiens. View in Paris.		J. Gurney, Keswick Hall, Norwich.
Composition.		
Cottage scene.		
Landscape.		
Landscape.		
Landscape.		
Lane scene. *See* "Catton Lane scene" (27¼ × 22¼).		? F. Gaskell.
Mousehold Heath.		
Norwich, View of.		? Lord Rothermere.
S. Martin's-at-Oak.		*See also* 1808, '10, '11, '12, '13, '16. ? J. G. Johnson's or Miss Moore's Coll.
Village scene.		

	1816	
Autumn Landscape.		
Bruges River, Ostend in distance: Moonlight.		Norwich Museum.
Cottage scene.		

PICTURES EXHIBITED

Title	1816	Present Owner
Cottage at Haddiscoe.		
Cottages at Cromer.		
Heigham River.		
Lane scene, near Norwich.		
Landscape.		
Landscape: on the spot.		
Landscape: composition.		
Landscape: composition.		
Landscape.		
Nature scene.		
Nature scene.		
Oak, Character of an.		
River scene.		
St. Martin's River.		*See also* 1815, 1813, 1812, 1811, 1810, 1808.
Sketch in oil.		
Solitude.		
	1817	
Bathing scene. *See* "Wensum at Thorpe: Boys bathing" ($18\frac{1}{2} \times 13\frac{1}{2}$).		? Darell Brown.
Bawburgh.		
Beach scene. Mackerel boat going off. Morning.		
Blake's Bleaching Ground, Heigham.		
Hethel Hall.		
Landscape and Cattle.		
Landscape.		
Landscape.		
Landscape.		
Landscape.		
Lane scene.		
Moon rising. *See* "Moonlight on Yare" ($37 \times 48\frac{1}{4}$).		? Darell Brown.
Norwich river scene.		
Ravens Craig, Cumberland.		
Sketch from Nature.		
Sketch in oil.		
Yarmouth Jetty.		
	1818	
Dogs' Heads.		Perhaps exhib. Norw., 1860, lent D. Gurney.
Landscape.		
Landscape.		
Landscape.		
Moonlight.		
Norwich River scene.		
Ruins.		

CROME

Title	1818	Present Owner
Sketch in oil.		
Twilight.		
Yarmouth Beach from the Pier.		
	1819	
Heath scene: Sun after storm.		
Landscape and Cattle.		
Landscape. Mid-day.		
Landscape.		
Landscape.		
Lane scene. *See* "Bury Road scene" (15 × 19¼).		? Mrs. Ashcroft.
Moonlight: sketch in oil.		
Moon rising.		
Norwich River: Afternoon. *See* "Norwich River: Afternoon" (27½ × 39).		? Max Michaelis.
Sketch in oil.		
Thorn Tree in Hethel Churchyard.		
Yarmouth Beach, jetty in distance: Evening.		
Yarmouth Beach, looking north: Morning. *See* "Yarmouth Beach, and Mill, looking north" (14½ × 20).		Mrs. G. Lubbock.
	1820	
Bishop's Bridge: sketch near.		
Composition.		
Cottage scene.		
Cottage and Trees.		
Cottages, Heigham.		
Chapel Field, Norwich.		Tate Gall.
Cottage on the River Wensum.		
Evening.		
Fish Market at Boulogne.		J. Gurney Coll., Keswick Hall, Norwich.
Grove scene. *See* "Grove scene" (18½ × 25½).		Colman Coll., Crown Point.
Landscape.		
Moonlight: sketch.		
River scene.		
Sketch in oil.		
Trees, Group of: sketch.		
Wood Scene, A Sequestered.		
	1821	
Evening: landscape.		
Lane scene: the last picture.		
St. Miles' (or Michael's) Bridge, from the New Mills.		? Major Birkbeck.
Wood scene. *See* "Wood scene: pool" (1821) (20 × 16).		

PICTURES EXHIBITED

THE ROYAL ACADEMY EXHIBITS

Date		Title	Present Owner
1806.	260	A Landscape (Crome).	
	285	A Landscape (Croom).	
1807.	526	A Cottage, from Nature, near Lynn in Norfolk.	
1808.	591	Blacksmith's Shop, near Hingham, Norfolk.	McFadden, Philadelphia.
1809.	36	A sketch from Nature.	
	235	Old Buildings in Norwich.	
1811.	465	View in Blofield, near Norwich.	
1812.	11	Landscape.	
	84	Landscape.	
	132	Landscape.	
	384	Landscape.	
1816.	8	View near Norwich.	
1818.	218	View near Norwich.	

THE BRITISH INSTITUTION EXHIBITS

Date		Title	Present Owner
1818.	75	A Blacksmith's Traverse, 25 × 22 (frame included).	
1820.	82	View on the Norwich River, 28 × 25 (frame included).	
	254	Scene at Whittingham, near Norwich, 60 × 54 (frame included).	
1821.	40	Heath Scene near Norwich, 29 × 38 (frame included).	
	231	Scene near Norwich, 23 × 28 (frame included). (The late J. Crome, c/o W. Freeman, Norwich.)	
1824.	36	Poringland, Norfolk, 66 × 57 (frame included).	Nat. Gall.

APPENDIX B

PICTURES EXHIBITED ON LOAN AFTER CROME'S DEATH, IN NORWICH, LONDON, AND THE PROVINCES

CATALOGUE OF PICTURES IN THE CROME MEMORIAL EXHIBITION, 1821

[NOTE.—The dates given must not be implicitly accepted. They were arrived at by shots of memory and so naturally were approximate.]

ALLEGED DATE	No.	SUBJECT	OWNER, 1821	PRESENT OWNER
1790.	1.	Sketch in oil (first work).	Mr. F. Crome.	
1796.	2.	Composition : style of Wilson.	Mr. W. Spratt.	
1817.	3.	Cumberland scene.	Mr. W. Spratt.	
1815.	4.	Broken ground, near St. Augustine's Gates, Norwich.	Mr. W. Spratt.	
1820.	5.	Study, near Bishop's Gate.	Mr. W. Spratt.	
1808.	6.	View on the Thames.	Mr. W. Spratt.	
1817.	7.	King St. Meadows. Moonlight.	Mr. W. Spratt.	
1798.	8.	Composition : style of Wilson. *See* "Wilson, Composition in style of."	C. Higgen, Esq.	
1818.	9.	Road scene and cottages near Bury. *See* "Bury Road scene."	Mr. W. Crome.	Mrs. Ashcroft.
1819.	10.	Landscape composition.	Mr. W. Crome.	
1814.	11.	New Mills, Norwich.	Mrs. Paget.	
1815.	12.	Grove scene near Marlingford.	Saml. Paget.	J. A. Mango.
1817.	13.	Study at the Duke's Palace.	Saml. Paget.	
1817.	14.	Study of ruins.	Saml. Paget.	
1817.	15.	View at the back of New Mills. *See* "New Mills : men wading" ($11 \times 13\frac{1}{2}$).	Saml. Paget.	C. D. Perrins.
1807.	16.	Park of Lord Lowther.	Mr. W. Spratt.	
1820.	17.	Trees near Earlham.	Mr. W. Spratt.	
1815.	18.	Trees and broken ground.	Mr. W. Spratt.	
1818.	19.	River Wensum.	J. Brightwen, Esq.	
1821.	20.	Wood and water scene near Bawburgh.	Miss Burroughes.	
1815.	21.	Lane scene near Hingham.	Rev. E. Valpy.	
1818.	22.	Landscape.	Mr. E. Sparshall.	

PICTURES LOANED

Alleged Date	No.	Subject	Owner, 1821	Present Owner
1806.	23.	Landscape and Cattle.	T. Martin, Esq.	
1814.	24.	New Mills.	T. Martin, Esq.	
1815.	25.	View near Yarmouth Bridge.	Rev. E. Valpy.	
1816.	26.	Landscape and Cattle.	Mr. Wm. Stark	
1820.	27.	Cottage and wood scene.	Mr. Wm. Stark.	
1820.	28.	Scene near Dickleborough.	Mr. Wm. Stark.	
1817.	29.	Mulbarton.	Mrs. de Rouillon.	
1808.	30.	Yarmouth Jetty. *See* "Yarmouth Jetty" (17 × 22½).	Mrs. de Rouillon.	W. M. de Zoete.
1818.	31.	Moonlight (Norw. Soc., 1818).	Mrs. de Rouillon.	
1816.	32.	View in Postwick Grove.	Mrs. de Rouillon.	Colman Coll., Crown Point.
1818.	33.	Beach scene. Morning, mackerel boat going off.	Mrs. de Rouillon.	
1814.	34.	Blacksmith's Traverse at Hardingham.	Mr. F. Crome.	
1811.	35.	Scene at Woodrising.		
1816.	36.	Bawburgh.		
1810.	37.	Hautbois Common.	Mr. F. Stone.	Metropol. Mus., New York.
1817.	38.	View from Pier Head towards Yarmouth Jetty.	Mr. F. Stone.	
1812.	39.	Lane scene near Hingham.	Mr. Saml. Paget.	
1820.	40.	Lane scene near Whitlingham.	Mr. Chas. Turner.	
1811.	41.	Yarmouth Jetty.	Mr. Chas. Turner.	
1816.	42.	Near Hardingham.	Mr. Chas. Turner.	
1817.	43.	Lane scene.	John Bracey, Esq.	
1815.	44.	Boy and Sheep. Morning. *See* "Mousehold Heath: boy keeping sheep."	John Bracey, Esq.	Victoria and Albert Mus.
1816.	45.	Mousehold Heath.	Mr. Wilson.	
1813.	46.	Lane scene at Blofield.	Mr. Saml. Paget.	
1819.	47.	Scene at Heigham.	Rev. J. Homfray.	
1816.	48.	Blundeston.	Mr. G. Stacey.	
1815.	49.	View at back of the Mills.	Rev. J. Homfray.	
1814.	50.	Lane scene near Beccles.	Mr. Freeman.	
1818.	51.	Scene in Cumberland.	Mr. D. R. Murphy.	
1813.	52.	Cottages at Barford.	Mr. D. R. Murphy.	
1816.	53.	Lane scene at Catton. *See* "Catton Lane scene" (27¼ × 22¼).	John Bracey, Esq.	F. Gaskell.
1808.	54.	Marlingford.	Rev. J. H. Browne.	
1805.	55.	Carrow Abbey.	P. M. Martineau, Esq.	Colman Coll., Crown Point.
1810.	56.	Blundeston, road scene.	T. Brightwell, Esq.	
1819.	57.	Yarmouth Beach. *See* "Yarmouth Beach, and Mill, looking north" (14 × 20).	Mr. P. Barnes.	Mrs. G. Lubbock.

CROME

Alleged Date	No.	Subject	Owner, 1821	Present Owner
	58.	Portrait of the late Mr. Crome, painted by J. J. Wodehouse, Esq., M.D., in 1813.		
1818.	59.	Scene at Poringland. *See* "Poringland Oak."	Capt. Steward.	Nat. Gallery.
1818.	60.	Scene between Bruges and Ostend. *See* "Bruges River, Ostend in distance: Moonlight" (25 × 31).	Mr. F. Crome.	Norwich Mus.
1808.	61.	Blacksmith's Shop. *See* "Blacksmith's Shop, Hingham" (58 × 45).	Mr. F. Crome.	McFadden, Philadelphia.
1819.	62.	Yarmouth Jetty. *See* "Yarmouth Beach and Jetty" (1819) (14½ × 18½).	Mr. P. Barnes.	
1816.	63.	Back of New Mills.	Rev. E. Valpy.	
1820.	64.	Scene near Lakenham.	Mr. Wilson.	
1820.	65.	Cottage and wood scene.	M. Bland, Esq.	
1819.	66.	River Wensum. *See* "St. Martin's Gate" (19 × 14½).	Mr. Saml. Coleman.	Miss F. Moore.
1816.	67.	Mousehold Heath.	Mr. James Stark.	
1813.	68.	Mill: Twilight.	Saml. Paget, Esq.	
1815.	69.	Cottage scene near Drayton.	Mr. F. Stone.	
1814.	70.	Cottage at Whitlingham.	Miss Cameron Innes.	
1821.	71.	Landscape: Evening.	Mr. J. B. Crome.	
1813.	72.	Sketch of an oak in Kimberley Park.	Mr. J. B. Crome.	
1814.	73.	Trees at Colney.	Mr. F. Crome.	
1819.	74.	Moonlight.	Mr. G. Stacy.	
1809.	75.	Composition in the style of Wilson.	Mr. G. Stacy.	
1820.	76.	Grove scene.	J. Geldart, junr., Esq.	Colman Coll., Crown Point.
1815.	77.	View near Scoulton.	Mr. F. Crome.	
1814.	78.	View on the River Yare.	Mr. F. Crome.	
1815.	79.	Italian Boulevard, Paris.	H. Gurney, Esq., M.P.	J. Gurney.
1814.	80.	North Elmham.	Mr. F. Stone.	
1820.	81.	New Mills, towards S. Michael's Bridge.	Mr. R. de Carle, junr. (or Careli).	? Major Birkbeck.
1820.	82.	River Wensum.	J. H. Wright.	
1813.	83.	Scene near Hackford.	J. H. Wright.	
1817.	84.	Landscape at Whitlingham.	Mr. F. Crome.	
1820.	85.	Trees near Melton.	Mr. R. Steel.	
1816.	86.	Scene near Woodrising.	Mr. W. Freeman.	
1820.	87.	Fish Market at Boulogne.	Mr. W. Freeman.	J. Gurney.
1819.	88.	View on the River Yare.	Mr. W. Freeman.	
1814.	89.	North Elmham.	Mr. F. Stone.	

PICTURES LOANED

Alleged Date	No.	Subject	Owner, 1821	Present Owner
1819.	90.	Hethell Hall.	J. H. Gurney, Esq.	
1820.	91.	Keswick, Near.	Mr. F. Stone.	
1814.	92.	View on the River Yare. *See* "Pockthorpe: Boat and Boat-house."	R. Bygrave, Esq.	Fuller Maitland.
1819.	93.	Thorn Tree, Hethel Churchyard.		
1814.	94.	Study of plants.	Mr. Crome.	
1819.	95.	View near Wickerwell.	E. Girling, junr.	
1815.	96.	Norwich: sketch. *See* "Norwich, View of" ($14\frac{1}{2} \times 20\frac{1}{2}$).	E. Girling, junr.	? Lord Rothermere.
1814.	97.	View of Fritton.	Mr. F. Crome.	
1812.	98.	Marlingford.	Mr. F. Crome.	
1815.	99.	Marlingford, trees and broken ground.	J. D. Palmer, Esq.	
1813.	100.	Lane scene at Mulbarton.	E. Girling, junr.	
1819.	101.	View near Hellesdon.	Lady Jerningham.	
1813.	102.	View near Honingham.	Lady Jerningham.	Colman Coll., Crown Point.
1817.	103.	Hackford Church.	Lady Jerningham.	
1815.	104.	Study at Woodrising.	Miss Paget.	
1818.	105.	View at Bawburgh.	Mr. F. Crome.	
1818.	106.	Cottages at Haddiscoe.	Mr. F. Crome.	
1815.	107.	View at Heigham.	Miss Paget.	
1817.	108.	Cottage scene near Dereham.	Miss Paget.	
1819.	109.	Moonlight sketch.	Miss Paget.	
1806.	110.	Back of New Mills.	Miss Paget.	
1821.	111.	Wood scene (last picture). *See* "Wood scene: pool in front" (20 × 16).	Mr. Crome.	

NORWICH EXHIBITION OF DECEASED LOCAL ARTISTS, 1860

PICTURES BY CROME EXHIBITED

No.	Subject	Owners, 1860	Present Owners
1.	Landscape and Cottage.	J. J. Colman.	
5.	Dog's Head: Jack.	D. Gurney.	
7.	Moonlight.	Mr. Boswell.	
16.	The Gate.	Mr. Norgate.	Colman, Crown Point.
27.	Glade Cottage.	J. E. Fordham.	Pierpont Morgan.
35.	Near Harwich (J. B. Crome and J. Crome).	T. Wells.	U.S.A.

CROME

No.	Subject	Owners, 1860	Present Owners
40.	Catton road scene.	Rev. J. Gunn.	F. Gaskell.
49.	Pollard Trees.	J. King.	
50.	Hethel Old Hall.	J. H. Gurney, M.P.	
55.	Cottage by Waterside.	R. N. Bacon.	
58.	Scene in Wales.	Roe of Cambridge.	
62.	Cottages and Water.	Rev. J. Gunn.	
66.	Great Oak.	R. B. Scott.	
67.	Sprowston, barn and sheds.	W. Wilde.	
68.	Sawyers. (Presumably the Inn Sign.)	Finch Steward.	
71.	Wood scene (J. B. Crome and J. Crome).	Norgate.	
72.	Salhouse, trees.	J. Gunn.	E. C. Walker, Canada.
73.	Cottage by River.	Mr. Hall.	
74.	Flints.	T. Brightwell.	Colman, Crown Point.
79.	Trowse : sketch.	J. Gunn.	
87.	Sunset.	Norgate.	
100.	Cottage and Water.	Rev. A. T. Paget.	
106.	Evening (cottage).	J. Wright.	
117.	On Yare.	D. Gurney.	
128.	Barn Gable.	Rev. A. T. Paget.	
130.	Cottage in Grove.	Rev. A. T. Paget.	
129.	Cottage.	R. N. Bacon.	
139.	Old Oak. (James Reeve notes that this picture, when he saw it, was almost invisible through cracking.)	J. N. Waite.	
148.	On the Yare.	D. Gurney.	
153.	Poringland Oak.	Mr. C. Steward.	National Gallery.
160.	The Angler. (Said to be by J. B. Ladbrooke: James Reeve saw him painting it.)	J. B. Ladbrooke.	
164.	The Willow.	Rev. J. Holmes.	C. Billings, U.S.A.
166.	Saw Pit.	Rev. J. Holmes.	
168.	Ash Pollard.	G. Etheridge.	
176.	Road scene.	J. H. Gurney.	
177.	Bury, road scene, and cottage.	J. S. Muskett.	Mrs. Ashcroft.
179.	Hautbois : view	T. Brightwell.	Metrop. Mus., N.York.
191.	Cottage.	J. N. Waite.	
194.	Sandbank.	C. Steward.	
197.	Mousehold Heath.	H. S. Patteson.	
202.	Norwich River from New Mills.	W. Robinson.	? Major Birkbeck.
206.	Bishop's Bridge.	A. G. Stannard.	

On the Staircase

233.	Landscape (J. B. Crome). *See* "Wood scene and cows : man on bridge" (40 × 49).	Rev. Fisk.	U.S.A.

PICTURES LOANED

Water Colours and Drawings

No.	Subject	Owners, 1860	Present Owners
234.	Pencil drawing.	Norgate.	
263.	Etchings.	J. Reeve.	British Museum.
282.	Cottage and River.	W. Wilde.	

BRITISH MEDICAL ASSOCIATION LOAN COLLECTION NORFOLK AND SUFFOLK ARTISTS, AUGUST 12, 1874 EXHIBITION

No.	Subject	Owners	Present Owners
1.	Harwich (J. Crome and J. B. Crome).	T. Wells.	In U.S.A.
5.	Burdock.	R. P. Burcham.	Norwich Museum.
19.	Catton Lane scene.	Mr. J. Gunn.	F. Gaskell.
36.	The Willow.	G. Holmes.	C. Billings, U.S.A.
48.	Cottages.	J. Gunn.	
52.	Roadside and Cottages.	Sir Francis Boileau, Bt.	
53.	Roadside and Cottages.	Sir Francis Boileau, Bt.	
55.	Boulevard des Italiens.	Trustees Hudson Gurney.	J. Gurney, Keswick, Norwich.
59.	Yarmouth Jetty.	Miss Martineau.	Norwich Museum.
61.	Salhouse: view.	J. Gunn.	E. C. Walker, Canada.
62.	Bathing House, S. Martin's.	G. Holmes.	H. L. Higginson, Boston, U.S.A.
65.	Fish Market, Boulogne.	Trustees Hudson Gurney.	J. Gurney, Keswick, Norwich.
117.	Ketteringham Hall Farm.	Sir Francis Boileau, Bt.	
146.	Dunham, View near (water colour).	E. Barwell.	British Museum.

BRITISH INSTITUTION

Date	No.	Subject	Lender	Present Owners
1848.	142.	Mulbarton Gravel Pits.	Bishop of Ely.	
1850.	51.	Trowse Lane, Norwich.	Mrs. Sherrington.	
	99.	Landscape. *See* "Grove scene, lake in distance" (w. col., $22\frac{1}{4} \times 16\frac{1}{4}$).	W. Smith.	
	100.	Norfolk landscape.	Mrs. Sherrington.	

CROME

Date	No.	Subject	Lender	Present Owner
1852.	133.	Landscape (? "Mousehold Heath," 43×71).	William Yetts.	Nat. Gall.
1853.	125.	The Glade Cottage. Passed to Lord Battersea and Pierpont Morgan Colls.	J. E. Fordham.	Pierpont Morgan.
1858.	154.	River view near Norwich. *See* "River scene and boats" (21×30½).	Wynn Ellis.	
1862.	135.	Woody landscape.	E. W. Cooke, R.A.	
	173.	Shepherd Boy and Sheep. *See* "Mousehold Heath: Boy keeping sheep" (21½×32).	J. H. Anderdon.	Vict. and Albert Museum.
	179.	Landscape. *See* "Marlingford Grove scene" (53¼×38½).	Louis Huth.	
	180.	Landscape. *See* "Brathey Bridge" (18½×25½).	Henry Vaughan.	Tate.
1863.	162.	A woody scene (? "Skirts of Forest").	J. H. Anderdon.	Vict. and Albert Museum.
	174.	Landscape, with cottage.	Charles Hancock.	
1864.	132.	Harbour scene, with boats. *See* "Yarmouth Harbour" (15½×25½).	Wynn Ellis.	Darell Brown.
	147.	The Old Oak. *See* "Porlington Oak" (36½×44).	Wynn Ellis.	In U.S.A.
	172.	Coast near Yarmouth. *See* "Coast scene near Yarmouth" (43×69).		Wantage Coll.
	180.	Slate Quarries.	W. Fuller Maitland.	Tate Gall.
1865.	136.	Landscape.	C. H. Gurney.	
	159.	Seashore, boats and figures. *See* "Barge, wounded soldier."	W. Fuller Maitland.	W. Fuller Maitland
1866.	138.	Landscape.	Wynn Ellis.	
	141.	A Heath, near Norwich. *See* "Mousehold Heath."	Mrs. Turner.	
	144.	Yarmouth Beach.	W. Fuller Maitland.	
	161.	Yarmouth Beach, looking north (14½×20).	Wynn Ellis.	Mrs. G. Lubbock.
	163.	Yarmouth Beach and Jetty. *See* "Yarmouth Beach and Jetty" (1819) (14½×18½).	Wynn Ellis.	
	182.	River scene and boats (21×30½).	Wynn Ellis.	
1867.	158.	Landscape.	W. Fuller Maitland.	

PICTURES LOANED

SUFFOLK STREET

Date	No.	Subject	Lender	Present Owner
1832.	51.	Scene near Norwich.	J. Stark.	
	76.	Landscape.	E. W. Cooke.	
	116.	Scene from Nature.	J. Stark.	
1833.	82.	Grove scene.	J. Stark.	
	117.	Landscape.	T. Gaskell.	
	262.	Landscape.	Du Jardin.	
1834.	70.	Hingham, Norfolk. *See* "Hingham, Near" ($24\frac{1}{4} \times 32\frac{1}{4}$).	J. Stark.	Tate Gall.
	129.	Cottage, with cattle.	James Wadmore.	

MANCHESTER (ART TREASURES)

1857.	210.	An English Homestead.	John Cowes Grundy.	

INTERNATIONAL EXHIBITION

1862.	125.	A Clump of Trees, Hautbois Common. *See* "Hautbois Common" (22×35).	Mrs. Ellison.	Metropol. Mus., New York.
	126.	Landscape.	J. E. Fordham.	
	137.	Heath scene. *See* "Road with Pollards" (28×42).	W. H. Hunt.	Colman Coll., Crown Point.
	138.	Carrow Abbey (sky by Opie).	Miss Martineau.	Colman Coll., Crown Point.
	156.	The Great Oak Tree.	R. B. Scott.	
	157.	On Mousehold Heath (43×71).	W. Yetts.	Nat. Gall.
	236.	Yarmouth Old Jetty.	Major Marsh.	

LEEDS

1868.	1072.	Slate Quarries.	F. Maitland.	Tate Gall.
	1124.	Landscape. Evening.	Queen Victoria.	
	1146.	River scene. *See* "Barge, wounded soldier" ($13\frac{1}{4} \times 19\frac{1}{2}$).	F. Maitland.	Fuller Maitland.
	1147.	Boats and windmill.	W. R. Drake.	
	1197.	Tower near Norwich.	Richard Johnson.	

ROYAL ACADEMY

1870.	32.	Landscape and figures (25×21).	J. E. Fordham.
	68.	Landscape and figures ($13\frac{1}{2} \times 20$). *See* "Hellesdon" (14×20).	C. H. Gurney.

CROME

ROYAL ACADEMY—*continued*

Date	No.	Subject	Lender	Present Owner
1871.	7.	The Old Oak Tree (35 × 42). *See* "Porlington Oak" (36½ × 44). Spurious.	Wynn Ellis.	In U.S.A.
	35.	Landscape and figures (53 × 38). *See* "Marlingford Grove scene" (53½ × 38½).	Louis Huth.	J. A. Mango.
	45.	Brathey Bridge (18 × 24).	Henry Vaughan.	Tate Gall.
1872.	3.	Skirts of the Forest (42 × 31).	J. H. Anderdon.	Vict. and Albert Museum.
	14.	Near Woodbridge, Suffolk (25 × 30). *See* "Woodbridge, View near."	Sam Mendel.	Henry Hirsch.
	33.	Minding Sheep, Mousehold Heath (21¼ × 32). *See* "Mousehold Heath: Boy keeping sheep."	J. H. Anderdon.	Vict. and Albert Museum.
	38.	Near Thorpe (21½ × 28). *See* "Thorpe, View near."	T. E. Woolner, A.R.A.	
1873.	29.	River scene, boat-house (12 × 18). *See* "Pockthorpe: Boat and Boat-house."	W. Fuller Maitland.	Fuller Maitland.
T.B.C.	42.	Yarmouth: water frolic (41¾ × 68). By J. B. Crome.	Rev. Canon Selwyn.	Lord Iveagh.
	47.	The Slate Quarries (48 × 62).	W. Fuller Maitland.	Tate Gall.
	94.	Edge of a park, with deer (26 × 40).	W. Fuller Maitland.	Fuller Maitland.
	96.	Bruges, on Ostend River (25 × 31). *See* "Bruges River, Ostend in distance."	T. Woolner, A.R.A.	Norwich Museum.
	208.	Yarmouth Old Jetty (35 × 49½). Spurious.	Col. F. Maitland-Wilson.	
1875.	4.	A Thistle (26 × 20).	W. Fuller Maitland.	
	30.	The Pollard Oak (27½ × 20).	Gen. G. H. Mackinnon.	
	41.	Group of oaks, white heifer (30½ × 47).	W. Fuller Maitland.	
	51.	Old Inn, Great Yarmouth (29½ × 24½).	Rt. Hon. E. P. Bouverie.	
	99.	Oaks in Kimberley Park (47 × 36). Spurious.	W. Fuller Maitland.	
	116.	Oak in Poringland, boys bathing (50 × 39). *See* "Poringland Oak."	Rev. C. J. Steward.	Nat. Gall.
	215.	Landscape. Evening (26 × 32).	W. H. Haines.	
1876.	16.	Landscape (14 × 11). *See* "Farm and Pond."	W. R. Fisher.	Miss Fisher.

PICTURES LOANED

ROYAL ACADEMY—*continued*

Date	No.	Subject	Lender	Present Owner
1876 (*contin.*).	17.	A Welsh landscape (15 × 23).	Sir Wm. G. Armstrong.	
	22.	Barge, fishermen, wounded soldiers (13 × 19½). *See* "Barge, wounded soldier."	W. Fuller Maitland.	Fuller Maitland.
	30.	View of Norwich (13 × 17½). *See* "Norwich, View of" (13½ × 18).	Louis Huth.	Lord Rothermere.
	53.	Boat-house, Blunderton (18½ × 24½). *See* "Blundeston boat-house."	Rev. Charles J. Steward.	
	89.	Whitlingham, near Norwich (24½ × 24½) (really 24½ × 29). By J. B. Crome.	J. E. Fordham.	Mrs. J. Beausire.
	280.	The Willow Tree (49½ × 39½). *See* "The Willow" (51 × 40¾).	G. Holmes.	C. Billings, U.S.A.
1877.	14.	Moonlight scene (14½ × 21). *See* "Antwerp, Mill near."	J. T. Gibson Craig.	
1878.	1.	Landscape (15 × 19). *See* "Bury, Road scene near."	C. W. Unthank.	Mrs. Ashcroft.
	2.	Landscape (14 × 10). By Vincent. *See* "Woody landscape, winding road."	J. E. Fordham.	Lord Lee.
	8.	View at Salhouse (17½ × 13½). *See* "Salhouse, View at."	John Gunn.	E. C. Walker, Canada.
	13.	St. Martin's Gate, Norwich (19½ × 15). *See* "St. Martin's Gate, Fuller's Hole" (19 × 14½).	Rev. H. J. Coleman.	Miss F. Moore.
	14.	Fish Market, Boulogne, 1814 (20 × 33).	Hudson Gurney.	J. Gurney.
	15.	Lakenham (14½ × 17½).	S. H. de Zoete.	
	17.	Landscape (22½ × 30½). *See* "Wood road, horse and cart."	J. E. Fordham.	
	18.	Boulevard des Italiens (21½ × 34).	Hudson Gurney.	J. Gurney.
	20.	On the Back River, Norwich (19½ × 16). *See* "St. Martin's River and Gate."	Mrs. T. Temple-Silver.	Miss Coats.
	23.	Study of a Burdock (21 × 16). *See* "Burdock."	Robert P. Burcham.	Norwich Museum.
	24.	Landscape and figures (7 × 5¾). *See* "Woody landscape: woman and child on path."	Edward Garrett.	
	27.	Carrow Abbey (49½ × 37).	J. J. Colman.	R. J. Colman, Crown Point.
	28.	Yarmouth Jetty (17¼ × 22¼).	S. H. de Zoete.	W. M. de Zoete.
	32.	The Shepherd's Cottage (44 × 36).	Joseph Parrington.	? In U.S.A.
	34.	Near Thorpe, Norwich (23½ × 19). *See* "Thorpe, River view near."	Edwin Edwards.	
	38.	Yarmouth Jetty (17 × 22).	J. J. Colman.	Norwich Museum.
	39.	Road with Pollards (28 × 42).	J. J. Colman.	Colman Coll., Crown Point.

CROME

ROYAL ACADEMY—*continued*

Date	No.	Subject	Lender	Present Owner
1878 (*contin.*).	40.	Yarmouth Harbour ($15\frac{3}{4} \times 25\frac{1}{2}$).	Edwin H. Lawrence.	Darell Brown.
	44.	Yarmouth: water frolic ($16\frac{1}{4} \times 30$). By J. B. Crome.	Rev. W. H. Stokes.	
	46.	The Lime Kiln ($20 \times 29\frac{1}{2}$).	Mrs. T. Temple-Silver.	Hon. C. Hanbury.
	47.	On the Wensum, Norwich (14×21).	W. H. Robinson.	? Major Birkbeck.
	48.	View of Norwich ($20\frac{1}{2} \times 29\frac{1}{2}$). *See* "Norwich from S. Augustine's Gate."	Samuel Gurney.	Sir Eustace Gurney.
	49.	Wood scene, Catton ($27\frac{1}{2} \times 22\frac{1}{4}$). *See* "Catton Lane scene."	John Gunn.	F. Gaskell.
	51.	Landscape ($17\frac{1}{2} \times 14$). *See* "River scene: upright."	Rev. W. H. Stokes.	
	52.	View on river, Norwich ($11 \times 13\frac{1}{2}$). *See* "New Mills: men wading."	Mrs. Hankinson.	C. D. Perrins.
	54.	On Ostend Canal, Bruges: Moonlight ($7\frac{1}{2} \times 9\frac{3}{4}$).	J. P. Heseltine.	J. P. Heseltine.
	57.	Old Bathing-house, Norwich ($20\frac{1}{4} \times 16$). *See* "Bathing-house, S. Martin's-at-Oak."	George Holmes.	Higginson Coll., Boston, U.S.A.
1880.	23.	The Village Glade ($43\frac{1}{2} \times 35$). *See* "Glade Cottage."	Cyril Flower.	Pierpont Morgan Coll., U.S.A.
1881.	22.	Landscape, sandy bank ($15\frac{1}{2} \times 20$). *See* "Sandy Bank."	Lord Wimborne.	Lord Wimborne.
1884.	13.	Landscape (29×24). *See* "Bridge and Tower, cattle in water."	James Orrock.	
1888.	3.	The Old Cottage (29×24). *See* "Cottage, Old."	Antony Gibbs.	
	36.	Landscape ($17\frac{1}{2} \times 26$).	Lady Jane Swinburne.	Whitelaw Reid, U.S.A.
1889.	138.	Landscape and figures ($29 \times 23\frac{1}{2}$). *See* "Pool with Bathers: Woodland."	Mrs. Owen Roe.	
1890.	54.	Landscape ($10 \times 12\frac{1}{2}$). *See* "Forest Scene."	C. T. D. Crews.	
1891.	9.	Grove scene ($18\frac{1}{2} \times 25\frac{1}{2}$).	J. J. Colman.	R. J. Colman, Crown Point.
	29.	On the River Yare ($16 \times 21\frac{1}{2}$). *See* "Yare at Thorpe: King's Head Gardens."	H. G. Barwell.	R. J. Colman, Crown Point.
	33.	The Willow Tree (50×40).	Geo. Holmes.	C. Billings, U.S.A.
	39.	Poringland Oak (49×39).	Rev. C. J. Steward.	Nat. Gall.
1892.	28.	Landscape (35×54). *See* "Wood scene, man and dog on path."	H. F. Broadwood.	

PICTURES LOANED

ROYAL ACADEMY—*continued*

Date	No.	Subject	Lender	Present Owner
1892 (*contin.*).	39.	Yarmouth Beach ($14\frac{1}{2} \times 20$). *See* "Yarmouth Beach, and Mills, looking north."	C. S. Roundell.	Mrs. G. Lubbock.
	42.	Yarmouth Harbour (16×26).	E. H. Lawrence.	Darell Brown.
1893.	140.	The Wood Cutters ($27\frac{1}{2} \times 35\frac{1}{2}$).	E. L. Raphael.	Mrs. E. L. Raphael.
1894.	23.	The Beaters ($20\frac{1}{2} \times 33\frac{1}{2}$).	S. Montagu.	Lord Swaythling.
	27.	Heath scene, sun breaking out ($27 \times 35\frac{1}{2}$). Perhaps by J. Ladbrooke. *See* "Heath scene, cows and sheep."	George Holmes.	F. Lloyd.
1903.	19.	Landscape ($20\frac{1}{2} \times 16$).	Thos. J. Barrett.	J. A. Mango.
	24.	Mousehold Heath ($31\frac{1}{2} \times 44$).	Hamilton McCormick.	
	35.	Mousehold Heath (22×28). Perhaps by J. J. Cotman.	George Salting.	Tate Gall. (2644).
	68.	Sea-piece ($38 \times 48\frac{1}{2}$). *See* "Yarmouth Jetty."	Lord Hillingdon.	Lord Hillingdon.
1906.	45.	Preston Tower, on the Orwell ($37\frac{1}{2} \times 47\frac{1}{2}$).	J. Orrock.	
	59.	The Bathing-place, Norwich ($26\frac{1}{2} \times 21\frac{1}{2}$).	Col. Fairfax Rhodes.	
1907.	121.	The Beaters ($20\frac{1}{2} \times 33\frac{1}{2}$).	Sir S. Montagu.	Lord Swaythling.
1908.	170.	Poringland Oak (49×39).	Rev. C. J. Steward.	Nat. Gall.
	177.	Norwich ($20\frac{1}{2} \times 29\frac{1}{2}$). *See* "Norwich from S. Augustine's Gate."	Eustace Gurney.	Sir Eustace Gurney.
1910.	136.	A Yarmouth Water Frolic (42×68). By J. B. Crome.	Lord Iveagh.	Lord Iveagh.

BURLINGTON FINE ARTS CLUB

1871.	25.	Brathey Bridge, Cumberland	Henry Vaughan.	Tate Gall.
	32.	The Old Oak Tree. *See* "Porlington Oak."	Wynn Ellis.	In U.S.A.
	44.	Landscape with figures, Marlingford. *See* "Marlingford Grove scene."	Louis Huth.	J. A. Mango.
1910.	11.	The Bathers (19×14). *See* "Wensum at Thorpe: Boys bathing."	H. Darell Brown.	Darell Brown.
1912.	31.	Landscape (54×39). *See* "Marlingford Grove scene."	Sir Jos. Beecham.	J. A. Mango.

CROME

EDINBURGH

Date	No.	Subject	Lender	Present Owner
1886.	1396.	Castle near Norwich.	James Orrock.	
	1431.	Sheds.	A. Andrews.	
	1450.	The Beaters.	A. Andrews.	Lord Swaythling.

NEWCASTLE

1887.	728.	Bruges. Moonlight. *See* "Bruges River, Ostend in distance" (25 × 31).	J. J. Colman.	Norwich Museum.
	782.	Poringland Oak.	Rev. C. J. Steward.	Nat. Gall.
	789.	Old Mill.	A. Fraser.	

GROSVENOR GALLERY

1888.	12.	River scene and boat-house (12½ × 17½). *See* "Pockthorpe: Boat and Boat-house."	W. Fuller Maitland.	W. Fuller Maitland.
	37.	Old Tanyard, Norwich (13 × 10½). *See* "Tanning Mill" (10 × 13).	A. Andrews.	E. H. Marsh.
	53.	The Beaters (21½ × 34).	A. Andrews.	Lord Swaythling.
	76.	St. Nicholas' Church, Yarmouth (10½ × 11).	A. Andrews.	
	102.	Barge, and Wounded Soldier (13½ × 19½).	W. Fuller Maitland.	W. Fuller Maitland.
	129.	A Cottage and Trees (21½ × 16½).	Duke of Westminster.	
	152.	Grove scene, Marlingford (53 × 38). *See* "Marlingford Grove scene."	Louis Huth.	J. A. Mango.
	153.	Woody landscape (24 × 36).	Gray Hill.	
	209.	River scene (3 × 4½).	W. S. Hobson.	
	214.	River scene (3 × 4½).	W. S. Hobson.	
	244.	Cottage and Waterfall (12 × 16).	Richard Gibbs.	
	259.	The Oak (11½ × 15).	Albert Wood.	
	267.	Moonlight (8½ × 10½).	S. N. Castle.	
	282.	Cottages (11½ × 16½).	A. Andrews.	
	286.	Landscape, with castle (12 × 14½).	Richard Gibbs.	
	288.	The Yare, a river scene (8½ × 10½). *See* "Yare, View on: a tower."	A. Andrews.	Mrs. Beausire.
	295.	Barges on the Yare (18 × 22½). *See* "Wherries on Yare: going through the Broads."	A. Andrews.	W. M. de Zoete.

PICTURES LOANED

GROSVENOR GALLERY—*continued*

Date	No.	Subject	Lender	Present Owner
1888	307.	Landscape (15×22).	John Cleland.	
(*contin.*).	313.	Road to Barracks, Norwich ($13\frac{1}{2}\times17\frac{1}{2}$). *See* "Barracks, Road to."	Gray Hill.	
	316.	Landscape and cattle ($13\frac{1}{2}\times11\frac{1}{2}$).	Humphrey Roberts.	
	331.	A Flint (9×12).	T. Woolner, R.A.	
1889.	51.	Gibraltar Watering-place, Norwich ($38\frac{1}{2}\times53\frac{1}{2}$).	W. W. Lewis.	
	68.	The Glade Cottage ($24\frac{1}{2}\times19$).	J. Orrock.	
	80.	A woody landscape ($21\frac{1}{2}\times16\frac{1}{2}$). *See* "Colney, woody landscape."	S. S. Joseph.	McFadden, Philadelphia.
	82.	Hay Barges ($15\times18\frac{1}{2}$).	J. Orrock.	
	97.	Yarmouth Pier ($17\times22\frac{1}{2}$). *See* "Yarmouth Jetty" ($17\times22\frac{1}{2}$).	W. C. Quilter.	W. M. de Zoete.
	104.	Bishop's Bridge, Norwich (11×14).	J. W. Knight.	
	113.	Landscape and sheep (17×21).	Wm. Lockwood.	
	134.	Landscape ($24\frac{1}{2}\times25$). Probably an early Vincent. *See* "Wooded hillside, man driving sheep."	Lord Wantage.	Wantage Coll.
	136.	View on the Yare ($23\frac{1}{2}\times19$).	Mrs. Edwin Edwards.	
	145.	Sea-piece ($43\times69\frac{1}{2}$). *See* "Coast scene near Yarmouth."	Lord Wantage.	Wantage Coll.
	160.	Landscape ($14\frac{1}{2}\times20\frac{1}{2}$). *See* "Norwich, View of" ($13\frac{1}{2}\times18$).	Louis Huth.	
	163.	A Woodland scene ($48\times65\frac{1}{2}$).	Gray Hill.	
	188.	Moonlight ($9\frac{1}{2}\times13$).	Lewis Fry.	Lewis Fry.

GLASGOW

1888.	246.	Landscape.	James Keyden.	
1901.	59.	The Road to the Farm.	J. P. Forrester Paton.	
	206.	Landscape, with Abbey.	Mrs. Keyden.	
1902.	164.	Yarmouth by Moonlight. Spurious.	Arthur Kay.	

GUILDHALL

1894.	81.	Near Hingham ($25\frac{1}{2}\times33$).	Henry Tate.	Tate Gall.
1895.	78.	A Country Lane (74×36). Spurious. *See* "Road through Forest."		Lord Hillingdon.

CROME

AGNEW'S EXHIBITION

Date	No.	Subject	Lender	Present Owner
1895.	3.	Wood scene near Norwich.		
1896.	20.	Blacksmith's Shop, near Hingham, 1808 (58 × 45).		McFadden, Philadelphia.
1902.	2.	Yarmouth Harbour (15½ × 25½).		Darell Brown.
1904.	8.	Wooded landscape. Moonlight (38 × 48). *See* "Moonlight on Yare."		Darell Brown.
1905.	6.	Wooded landscape (53½ × 38½). *See* "Marlingford Grove scene."		J. A. Mango.
1906.	2.	Return of the Flock (18 × 24).		Mrs. Raphael.
1907.	9.	Mousehold Heath (22½ × 29).		
1908.	3.	Old Cottage, banks of the Yare (30 × 25).		E. Ruffer.
1910.	20.	View on the Maas (21 × 35).		James Murray.

FRANCO-BRITISH

1908.	73.	Moonlight.	H. Darell Brown.	Darell Brown.

JAPAN EXHIBITION

1910.	27.	Thistle and Water Vole.	Arthur Samuel.	A. M. Samuel
	28.	Cottage at Trowse.	Arthur Samuel.	A. M. Samuel.
	41.	Near Old Lakenham Mill.	Arthur Samuel.	A. M. Samuel.

LIVERPOOL ART CLUB

1881.	98.	In Port.	Charles Langton.
	120.	Norwich. Moonlight.	Albert Wood.
	162.	Old Cottage.	H. Schirmacher.
	200.	Woodland Glade.	Albert Wood.
	203.	Old Tree near Bath. (Crome is not known to have visited Bath.)	William Bartlett.
	230.	A Cottage.	H. Schirmacher.
	248.	Moonlight.	Peter Stuart.
	273.	Landscape.	H. Schirmacher.
	277.	The Road to the Barracks, Norwich. *See* "Barracks, Road to" (13½ × 17½).	Gray Hill.
	278.	Landscape.	H. Schirmacher.

PICTURES LOANED

GRAFTON GALLERY

Date	No.	Subject	Lender	Present Owner
1905.	288.	The Gate* ($27\frac{1}{2} \times 25\frac{1}{2}$).	J. Staats-Forbes.	Colman Coll., Crown Point.
	294.	Village near Norwich. Apparently by J. B. Crome, under his father's eye.	J. Staats-Forbes.	
	296.	Mousehold House.* ? By Paul.	J. Staats-Forbes.	
	297.	Village scene. ? A late version of an early sketch.	J. Staats-Forbes.	
	302.	Path through Wood. Good Stark.	J. Staats-Forbes.	
	329.	New Mills.* ? Hodgson.	J. Staats-Forbes.	
	334.	Heigham.*	J. Staats-Forbes.	
	335.	Mill. Early Paul.	J. Staats-Forbes.	

WHITECHAPEL (ST. JUDE'S)

1883.	171.	A sea-piece.	W. Graham.	Rt. Hon. A. J. Balfour.
1888.	76.	Kimberley Oaks. *See* "Kimberley Oaks" (48×37).		
1889.	109.	Moonlight.	Lewis Fry.	Lewis Fry.
	127.	Landscape, with old tree.	Col. Hollway.	
1891.	150.	Landscape.	J. Colman.	Colman Coll., Crown Point.
1893.	9.	On the Yare.	L. Lesser.	

WHITECHAPEL (ART GALLERY)

1901.	249.	Whitlingham, near Norwich ($24\frac{1}{2} \times 29$). By J. B. Crome.	H. Darell Brown.	Mrs. Beausire.

NEW GALLERY

1898.	157.	Trees, with cottages (32×24).	Charles Butler.
	189.	Woodland scene near Norwich (35×54). *See* "Wood scene, man and dog on path."	James Orrock.
	202.	Castle Acre Priory (36×25).	James Orrock.

* Also exhibited Leicester Gallery, 1906. That exhibition had, too, "Putting off the Boat," by J. B. Crome: and "Dutchman running before Wind" (q.v.).

CROME

EXHIBITION OF THE NORWICH SCHOOL. THE FINE ART SOCIETY, MARCH, 1903

[N.B.—The comments here quoted are taken from an annotated copy of the Catalogue which belonged to an authority in whose judgment I have every confidence.]

No.

1. A Sandy Bank. Probably by J. B. Crome.
2. Fishermen putting off to Sea. Possibly a copy of a Cotman.
4. River scene, with low sun. Early Stark.
5. Woodland scene, with river and road. ? By J. Ladbrooke.
11. Rocky river scene, with castle on height. (From the Sherrington and Wynn Ellis Colls.) In Crome's early Wilson manner.
12. Village scene, with low setting sun. Possibly by Crome.
13. A village scene near Norwich. (From the Bloggett Coll. Engraved in *L'Art*, vol. i. 1875, by Chauvel.) ? By Stark.
14. Hay Barges on the Thames in rough weather. Spurious. *See* "Hay Barges" ($15 \times 18\frac{1}{2}$).
15. The Bathers. Common and church tower in distance. (From the Hamilton Coll.) *See* "Oak Tree, boys bathing." Owner, A. Hollingsworth.
20. The Old Mill. By a Constable forger.
22. Mousehold House, the seat of Sir Robert John Harvey. Perhaps an early Paul.
23. Cottage at Thorpe, near Norwich. (Formerly the property of Mr. John Brightwen, afterwards of William Yetts, of Norwich.) Use of palette knife.
27. Moonlight scene: castle in distance, boats, low tide. J. B. Crome.
31. The Ford. Autumn scene, with woodmen gathering wood. Doubtful.
38. The Return of the Flock: Evening. *See* "Return of the Flock" (18×24). Present owner, Mrs. E. Raphael.
40. Lane near Norwich, with cottage and cattle. By Paul.

BURY ROAD SCENE.
MRS. ASHCROFT

APPENDIX C

PICTURES WHICH HAVE APPEARED AT AUCTION UNDER CROME'S NAME, 1852–1920 (USUALLY, IN MORE RECENT SALES, THOSE WHICH FETCHED £100 AND OVER)

(TAKEN FROM ALGERNON GRAVES' AND REDFORD'S *ART SALES*)

Date	Lot	Title	Size	Price	Owner	Purchaser	Present Owner
1852			Inches	£ s.			
May 28	60	Sea Coast, Norfolk.		105 0	H. Wallis		
1855		An English Homestead.	50 × 38	75 12	Jas. Davies	Bt. in.	
1859		An English Homestead.	50 × 38	21 0	Anon.	Rhodes	
1858							
May 1		Yarmouth Jetty.			J. Sherrington		
		Blacksmith's Shop.			J. Sherrington		McFadden, Philadelphia
		Landscape (? "Hautbois Common").			J. Sherrington		? Metropol. Mus., N.Y.
		The Willow.			J. Sherrington		C. Billings, California
		Lane scene (? "The Beaters").			J. Sherrington		Lord Swaythling
		Wood scene (? "Marlingford Grove") ($53\frac{1}{4} \times 38\frac{1}{2}$).			J. Sherrington		J. Mango
		Stone Quarry ("Slate Quarry").			J. Sherrington		Tate Gall.
1860							
May 27	146	Castle Keep, Norwich.					
1863							
May 16	145	The Pollard Willow.			G. Etheridge		
1864		Yarmouth Regatta. By J. B. Crome. *See* "Yarmouth Water Frolic" (41 × 68).		294 0	Bishop of Ely	Selwyn	Lord Iveagh
		Woody landscape, cottage and river.		74 11	Bishop of Ely	Dalton	

CROME

MESSRS. CHRISTIE, MANSON & WOODS' ANON. SALE, FEBRUARY 28, 1863

[N.B.—It is certain that some measurements in this Catalogue are high and broad, others the reverse.]

Date	Lot	Title	Size	Price	Owner	Purchaser	Present Owner
1863			Inches	£ s.			
Feb. 28	21	A Peasant, with sheep and a cart before a cottage.	11 × 16	10 5		Cox	
	22	Fish.	12 × 18				
	24	The Outskirts of a Wood, with a pool of water. *See* "Skirts of a Wood: pool in front."	16¼ × 20				
	28	Mountain Scenery, with figures and goats on the rocks. *See* "Wales, mountain scene."	30 × 24				
	29	A Landscape, with old cottages and figures. *See* "Cottages and Figures."	16 × 14				
	36	A Woman standing at the door of a cottage, under a cluster of trees: a broken cart in the foreground. *See* "Cottage: woman at door; broken cart."	19 × 15				
	56	An Exterior, with figures standing at a door; near a shed is a donkey: several figures in front.	12 × 9½	7 5		Pennell	
	61	A Cluster of Trees near a pool of water: felled oaks in the foreground. *See* "Trees near pool: felled oaks."	18 × 14	24 10		Whitehouse	
	63	A Landscape, near Burfield Hall: donkeys in the foreground. *See* "Burfield Hall."	15 × 12	7 5		Smith, Bond Street	
	64	An Italian lake scene, with two figures in the foreground: on the right, a rock with ruins on the top: on the left, trees. *See* "Wilson, Composition in style of."	17½ × 15 ? reversed	6 5		Whitehouse	

PICTURES APPEARING IN SALES

Date	Lot	Title	Size	Price	Owner	Purchaser	Present Owner
1863			Inches	£ s.			
Feb. 28 (*contin.*).	71	A River View by Moonlight: on the right, a cottage: on the left, a cluster of trees, through which the moon is breaking. *See* "Moonlight on River."	13 × 10	10 0		Waters	
	76	An Old Cottage at Bawburgh, near Norwich: a shepherd near a gate, with a flock of sheep. *See* "Bawburgh."	15 × 11½	12 12		Rippe	
	87	A Shepherd and Sheep, reposing under the shade of a large oak tree.	(?)4 × 17½	4 15		Radclyffe	
	88	A Boat at Anchor near a Jetty, with three figures in the foreground. *See* "Yarmouth Jetty."	18½ × 15½	7 5		Cox	
	92	Sunset on the Outskirts of a Wood: in the foreground a felled tree, on which is a dog, a shepherd behind him and several sheep near. (A very fine example.) *See* "Way through Wood: shepherd and sheep."	20 × 16	52 10		Rainger	
	93	A woody scene, with a pool of water in front—the companion. (His last picture. A very fine example.) *See* "Wood scene, pool in front."	20 × 16	52 10		Rainger	
	97	A River View near Bruges: Moonlight. (A very fine example.) *See* "Bruges River, Ostend in distance."	31 × 25 reversed	52 10		Whitehouse	
	99	Yarmouth Old Jetty, with figures on the sands, and vessels in the offing. *See* "Yarmouth Beach and Jetty" (20 × 32).	33 × 20½ reversed	32 0		Cox	
	100	Ruins on the Banks of a River, with a figure on a rock in the foreground.	27½ × 17	10 0		Rainger	

Date	Lot	Title	Size	Price	Owner	Purchaser	Present Owner
1863			Inches	£ s.			
Feb. 28 (*contin.*).	106	The Melton Oak: a woody scene, with a woodman and dog. *See* "Marlingford Grove" ($53\frac{1}{4} \times 38\frac{1}{2}$).	35×53	58 16		Rainger	J. Mango
	107	A woody scene, with a reclining figure near the Kimberley oak. *See* "Porlington Oak" ($36\frac{1}{2} \times 44$).	48×36	30 9		Rainger	
	108	An upright landscape, on the skirts of a wood, with the Marlingford oak in the centre, and a shepherd and dog. *See* "Skirts of Forest" ($42 \times 30\frac{1}{2}$).	40×30	53 0		Anderdon	Victoria and Albert Mus.
	109	A Group of Trees, on the banks of a river, with palings: two figures in a boat in the centre, a donkey, and a man passing before them. (A very fine example.) *See* "Gibraltar Watering-place" ($38\frac{1}{2} \times 53\frac{1}{2}$).	53×38 reversed	63 0		Rainger	

AUCTION BY B. MOULTON, 1866

[N.B.—Some measurements in this Sale Catalogue are reversed.]

1866							
Mar. 28	41	Moonlight, Bruges. *See* "Bruges River, Ostend in distance."	25×31	162 15	T. Churchyard	Allen	Norwich Mus.
	42	Cottage and Figures. *See* "Clay Cottage, coigned with brick."	29×24	52 10	,,		
	43	The Lime Kiln.	30×20	87 3	,,	Roe	Hon. C. Hanbury
	44	Study of a Thistle. R.A. 1875, lent Fuller Maitland.	26×20	11 11	,,	Loder	
	45	Boy leaning over bridge.	14×12	21 0	,,	Lawrence	
	59	Norwich, from Mousehold Heath.	27×18	71 8	,,		
	60	At Marlingford.	18×13	58 16	,,	Lawrence	
	61	Lakenham Old Mills.	11×9	22 1	,,		

PICTURES APPEARING IN SALES

Date	Lot	Title	Size	Price	Owner	Purchaser	Present Owner
1866			Inches	£ s.			
Mar. 28 (*contin.*).	62	Ruined Cottage and Landscape. *See* "Cottage, Clay and Timber" ($8\frac{1}{2} \times 11\frac{1}{2}$).	11 × 8	28 7	T. Churchyard		
	63	Cottage and Landscape.	12 × 6	27 6	,,	Lawrence	
	76	Horstead Marl Pits.	12 × 6	20 0	,,		
	77	From Mousehold Heath.	11 × 8		,,		
	82	Cottages at Heigham. (From Bishop of Ely's Sale.)	13 × 12	33 12	,,		
	83	Norwich Cathedral.	18 × 14	27 6	,,		
	84	Woody landscape.	24 × 19?	30 9	,,		
	85	View near Pockthorpe. *See* "Pockthorpe: boat and boat-house."	18 × 11 reversed	52 10	,,	London	W. Fuller Maitland
	86	River Scenery on the Yare. *See* "Yare, View on."	20 × 17	86 2	,,	Roe	
	87	Farm-yard and Buildings. *See* "Clay Barn, timbered" ($8\frac{1}{2} \times 11\frac{1}{2}$).	11 × 8	26 5	,,		
		Bathing-place, St. Martin's. *See* "Bathing House, S. Martin's-at-Oak."			,,		H. L. Higginson, Boston, U.S.A.

AUCTION AT ROBINSON & HETLEY'S, 21 OLD BOND STREET

1867							
Mar. 13	264	A wood scene, and cottages.			Gurney, D., and J. H.		
	265	A wood scene, and figures (upright).					
	266	The companion picture.					
	267	A woody landscape, with windmill.					
	268	A woody landscape, with windmill.					
	269	A small landscape, with mill.					
	270	A wood scene.					
	271	A river scene, moonlight.					
	272	A wood scene, cottage and figures.					
	273	A wood scene, cottages and figures.					

Date	Lot	Title	Size	Price	Owner	Purchaser	Present Owner
1867			Inches	£ s.			
Mar. 13 (*contin.*).	274	A farm-house, surrounded by wood, figures passing along the road (upright), 1819. A picture in his best manner. *See* "Hethel Hall."					
	275	A woody spot on the Yare, with gipsy encampment. Equally clever. (Possibly the "Whitlingham, near Norwich" (24½ × 29), q.v.)					? Mrs. Beausire

AUCTIONS BY CHRISTIE, MANSON & WOOD

1867		Landscape, woody.		267 15	W. Roberts	Vokins	
		Landscape, with ruins.		110 5	W. Roberts	Cox	
		Yarmouth Jetty.		106 1	Jos. Bond	Anthony	
June 27		Mousehold Heath.		63 0	Mrs. Turner	Bt. in.	
		View of Cromer. *See* "Coast Scene near Yarmouth" (43 × 69½).		1100 0	Wynn Ellis	Anthony	Wantage Coll.
		Landscape, woody: cottage, figures, donkeys.		147 0	Elmer	Vokins	
1868		An English Homestead. *See* "Homestead, English."	50 × 38	84 0	Graves	Rowbotham	
1871		Surlingham Ferry.		126 0	W. E. Jarvis	Bt. in.	
		The Melton Oak.		183 15	Brooks	Daniel	
1872		A Gnarled Oak.		189 0	W. W. Pearce	Cooke	
		The Blacksmith's Shop. *See* "Blacksmith's Shop, Hingham."	58 × 45	273 0	W. W. Pearce	Myers	McFadden, Philadelphia
		View of Norwich.		56 14	W. W. Pearce	Cox	
		Moonlight river scene, boats.		27 6	W. W. Pearce		
		Mousehold Heath.		50 8	W. W. Pearce		
		Erpingham Gate: stage coach.		51 9	W. W. Pearce		
April 23	391	Cottages, ducks in a pond.		42 0	W. W. Pearce (auct. Phillips)		
„ 26		Fine Trees (landscape).	48 × 40	178 10	J. Gillott		
		River scene, rocky.	15½ × 24	315 5	J. Gillott	Grundy & Smith	
		Windmill, Mousehold Heath. *See* "Mousehold Heath: mill and donkeys" (43 × 36).	44½ × 36½	368 0	J. Gillott	J. Tennant	Nat. Gall.

Date	Lot	Title	Size	Price	Owner	Purchaser	Present Owner
1867			Inches	£ s.			
April 26 (*contin.*).		Landscape, richly wooded. *See* "Hingham, Near" ($24\frac{1}{2} \times 32\frac{1}{4}$).	25×33	735 0	J. Gillott	New York	Tate Gall.
		Landscape, with ruins.	49×40	136 10	J. Gillott		

AUCTION BY SPELMAN, 1872

July 2	83	Cottage at North Elmham. *See* "Elmham, North."					
	87	Water Mill near Lynn.					
	89	Upright landscape.					
	91	Trowse, Cottages at.					
	93	Cottage at Wramplington. (Gurney Coll.) *See* Sale, 1867.					
	96	Bathing House, S. Martin's-at-Oak.					H. L. Higginson, Boston, U.S.A.
	102	Carlton Colville, Forest of Oak, 1820.					

AUCTIONS BY CHRISTIE, MANSON & WOOD

1873		Windmill, Mousehold Heath. *See* "Mousehold Heath: mill and donkeys" (43×36).	$44\frac{1}{2} \times 36\frac{1}{2}$	273 0	Tennant	Bt. in.	? Nat. Gall.
		Forest scene.		115 16	Andrews	Cox	
		Landscape.	$15 \times 20\frac{1}{2}$	115 10	E. Dixon	Permain	
Mar. 15		The Old Quay, Yarmouth. *See* Baker Sale, 1874.		136 10	J. Baker	Bt. in.	
		Old Bathing-place at Norwich. *See* "Bathing House, St. Martin's" ($20\frac{1}{4} \times 16$).		315 0 ?346 10	J. Baker	Mr. Rhodes	H. L. Higginson, Boston, U.S.A.
		On Norwich River. *See* "Hellesdon, View at" (14×20).		131 5	J. Baker	Bt. in.	
		Entrance to Wood. *See* "Rabbiting with Ferrets" ($13\frac{1}{2} \times 10\frac{1}{4}$).			J. Baker		J. P. Heseltine
		Landscape and Water.					
		Spring Grove: man watering cows.					
		Mousehold Heath.					
		Mousehold; a mill.					

CROME

Date	Lot	Title	Size	Price	Owner	Purchaser	Present Owner
1874			Inches.	£ s.			
May 16		Hautbois Common.		420 0	Ellison	Agnew	Metropol.Mus., N. York
		On the Yare, Thorpe.	29 × 30	194 5	N. N.		
		Landscape, near Norwich. *See* "Heath scene: cows and sheep" (27½ × 35½).	27 × 35	273 0	N. N.		? F. Lloyd
		The Old Quay, Yarmouth. By Vincent? *See* "Yarmouth Jetty" (18 × 24).		94 10	Baker	Agnew	Sir Mortimer Singer
		Norwich by Moonlight.		299 5	A. Wood	Bt. in.	
		Landscape, Wales. *See* "Wales, Landscape in" (15 × 23).	15½ × 24	220 10	J. Heugh		
		Landscape, Hawthornden.	30 × 40½	556 10	J. Heugh	McLean	
1875							
April 24		Woodbridge.	21? × 30				
		Road scene, trees. *See* "Road through Forest" (74 × 56).	71 × 55	1575 0	S. Mendel	Bristow	Lord Hillingdon
June 12		Bruges: moonlight.		294 0	T. Woolner	Myers	Norwich Mus.
		Landscape, near Thorpe. *See* "Thorpe, View near."	21½ × 28	304 10	T. Woolner	Young	
		Temple of Venus, Baiæ.			T. Woolner		J. R. Nutman
		Quarry, Old. "From Crome's Sale."			T. Woolner		
		Outbuildings. "From Crome's Sale."			T. Woolner		
		Quarry, Old. "From Crome's Sale."			T. Woolner		
		Farm-yard. "From Crome's Sale."			T. Woolner		
		Cottage, Old. "From Churchyard and Yetts' Colls.: etched by Crome." *See* "Clay Cottage" (30 × 24).			T. Woolner	Goupil	
		Storm coming over Mousehold. "Etched by Crome."		157 0	T. Woolner	Skidmore	
		Fellmonger's Yard, S. Martin's-at-Oak, from river.			T. Woolner		
		Fishermen unlading Boats: Evening. *See* "Fishermen in Boats."			T. Woolner		
		Heath scene and mill.			T. Woolner		
		Strumpshaw Common.		28 0	T. Woolner	Young	

PICTURES APPEARING IN SALES

Date	Lot	Title	Size	Price	Owner	Purchaser	Present Owner
1875			Inches	£ s.			
		Wood, man and sheep.		126 0	Smith	McLean	
		Mousehold Heath.		231 0	Tennant	Barton	
		Yare, near Thorpe.	29 × 39	194 0	Adamson	Cox	
		Norwich, View near. *See* "Heath scene, cows and sheep."	27 × 35	273 0	Adamson	Bt. in.	? F. Lloyd
		Forest scene, woodman. *See* "Marlingford, the woodman" (24 × 18½).		33 12	Rt. Hon. W. E. Gladstone	Bromilaw	
July 3		Mousehold Heath: mill and donkeys.	43 × 36		Watts Russell		Nat. Gall.
1876							
April 6		Hautbois Common.	22 × 35	404 5	A. Levy	Bt. in.	Metropol. Mus., N. York
May 6		Yarmouth Beach. *See* "Yarmouth Beach, looking north" (14½ × 20).	14 × 20	115 10 ?162 15	Wynn Ellis	Cox	Mrs. G. Lubbock.
		Yarmouth Harbour.	15½ × 26	420 0	Wynn Ellis	Agnew	Darell Brown
		The Porlington Oak. Exhib. R.A. 1871; B.F.A.C. 1871; Whitehouse Sale, 1890; Marquand Sale, N. York, 1903.	35 × 42	346 10	Wynn Ellis	Graves	U.S.A.
		River scene, and boats.	21 × 30½		Wynn Ellis		
		Cottage and Figures.	13½ × 16		Wynn Ellis		
		Yarmouth Jetty.	17½ × 23½		Wynn Ellis		
		Woody landscape, peasant and cattle.	12 × 9½		Wynn Ellis		
		Coast scene: storm.	19½ × 29½		Wynn Ellis		
		Mill in landscape.	4 × 6½		Wynn Ellis		
		Moonlight coast scene.	12 × 17		Wynn Ellis		
		Cottage.	16 × 13½		Wynn Ellis		
[N.B.—Wynn Ellis had a second Sale, July 15, 1876, including five Cromes. No measurements or identifying data.]							
1877		Landscape.		100 6	G. Fox		
1879							
May 10		Oaks in Kimberley Park. Spurious. *See* "Kimberley Oaks" (48 × 37).	46½ × 36	210 0	Fuller Maitland	Lumley	
		A Thistle.	26 × 20	47 0	Fuller Maitland	A. Levy	
		Road to the Barracks.	13½ × 17		Fuller Maitland	Hill	
		Oaks on Sandy Bank; white heifer.	31 × 47	357 0	Fuller Maitland	Graves	
		Barge, with fishermen. *See* "Barge, wounded soldier."	13½ × 19½	168 0	Fuller Maitland	Bt. in.	Fuller Maitland Coll.

CROME

Date	Lot	Title	Size	Price	Owner	Purchaser	Present Owner
1879			Inches	£ s.			
May 10 (*contin.*).		New Mills. ("Etched by him.") *See* "New Mills: men wading."	11 × 13½	199 10	Hankinson	Agnew	C. D. Perrins
		Landscape, with sheep.	16 × 21	84 0	J. Arden	Walter	
May 30		Skirts of the Forest.	41 × 31	194 5	J. H. Anderdon	Graves	Victoria and Albert Mus.
		Old Mill on Yare. *See* "Moonrise on Marshes."	26 × 43	120 15	J. H. Anderdon	Salting	Nat. Gall.
		Mousehold Heath.	10½ × 8½	189 5	J. H. Anderdon	Whitehead	
		Rustic scene: old pollard near pond. *See* "Landscape: dead tree; men by a gate" (8 × 10).		47 0	J. H. Anderdon	Smith	
		Peasant driving cattle (sketch). *See* "Woody landscape, peasant driving cattle" (12 × 9½).		21 0	J. H. Anderdon	Gibbs	
		Beech, Old. Study from Nature.		21 0	J. H. Anderdon	Lowther	
		Lane scene.		84 0	J. H. Anderdon	Agnew	
1883							
April 7		Mousehold Heath.		173 5 ?165 0	Murrietta	Bt. in.	
		Hawthornden. *See* Heugh Sale, 1874, and Rob. and Fisher, July 1, 1892.		362 5	Murrietta	Marquis de Santurce	
1884							
Mar. 22		A Norfolk Lane.	11½ × 9	157 10	E. C. Potter (exors.)	Eaton	
May 3		Hautbois Common.		435 15	A. Levy (exors.)	Lesser	Metropol. Mus., N. York
1885							
May 8		Forest scene: The Beaters. *See* "The Beaters."	21 × 33½	609 0	De Zoete (exors.)	Permain	Lord Swaythling
		Yarmouth Jetty. Bt. for G. Salting.	20 × 32	309 15	De Zoete (exors.)	Agnew	
		Yarmouth Jetty.	17 × 22	273 0	De Zoete (exors.)	Agnew	W. M. de Zoete
		Bruges: Moonlight. *See* "Bruges River, Ostend in distance."	25 × 31	189 0	De Zoete (exors.)	Clowes	Norwich Mus.
		[N.B.—A "Fakenham" (14½ × 19), £22; River sc. (10 × 13), £4; Wood sc.: boats (29 × 24), £21, also in Sale.]					
1886							
May 22		Landscape, fine trees. *See* "Colney, woody landscape."	22 × 17	152 5	S. Addington	Agnew	McFadden, Philadelphia

PICTURES APPEARING IN SALES

Date	Lot	Title	Size	Price	Owner	Purchaser	Present Owner
1886			Inches	£ s.			
April 2		A sea-piece.	27 × 38½	210 0	Graham	Balfour	Rt. Hon. A. J. Balfour
Dec. 18		Shepherd's Cottage.	44 × 36	183 15	J. Parrington		U.S.A.
		Thorpe Tea Gardens. *See* "Yare at Thorpe: King's Head Gardens."	16 × 21	11 6d.	J. Parrington	? Barwell	Colman, Crown Point
		Woody landscape, figures. Also a "river scene: sunset."		21 10 1 11	J. Parrington	Colnaghi	
1887							
April 30		Woodland landscape. Bt. for J. Rhodes.	29 × 24	189 0	J. Graham	Agnew	
1888							
Dec. 8	131	Old Buildings, St. Martin's River. *See* "St. Martin's River or Gate" (20 × 15).		89 5	Mrs. Steward	Agnew	J. G. Johnson Coll., Philadelphia
	135	The Forest Bridge. By J. B. Crome. *See* "Wood scene and cows; man on bridge."	40 × 49	183 15	Mrs. Steward	Watts	U.S.A.
Mar. 24		On the Yare. From T. Gurney Coll., 1867.		231 0	F. Fisk	Agnew	Mrs. Vulliamy
		On the Yare. From T. Gurney Coll., 1867.		152 5	F. Fisk	Agnew	W. D. Cruddas
		Woody landscape. By J. B. Crome. *See* "Wood scene and cows; man on bridge."	40 × 49	241 10	F. Fisk	Goldsmith	U.S.A.
		Wood scene: horsemen.				Barter	
April 14		Wherries on the Yare.	18 × 22½	420 0	A. Andrews	Lawrie	W. M. de Zoete
		Old Tanyard, Norwich. *See* "Tanning Mill" (10 × 13).	13 × 10½	105 0	A. Andrews	McLean	E. H. Marsh
		St. Nicholas' Church, Yarmouth.	10½ × 11		A. Andrews	Ward	
		The Beaters, 1810.	20½ × 33	808 10	A. Andrews	Merton	Lord Swaythling
		View on Yare. *See* "Yare, View on, with Tower."	8½ × 10½		A. Andrews		Mrs. Beausire
		Moonlight on Yare.	30 × 23		A. Andrews	White	
		Cottages.	11½ × 16½	39 0	A. Andrews	Smith	
		Shed and Figures.	15 × 12		A. Andrews	Fisher	
1890							
Mar. 29		Landscape, man gathering faggots. *See* "Woody landscape, man with faggots."		252 0	Whitehouse	Lawrie	

CROME

Date	Lot	Title	Size	Price	Owner	Purchaser	Present Owner
1890			Inches	£ s.			
Mar. 29 (*contin.*).		Porlington Oak.	35 × 42	787 10	Whitehouse	Gooden	U.S.A.
1891							
April 25		Landscape, with peasants, etc. (Crome and Linnell.) Very dubious.	36 × 28	120 15	Santurce	Watts	
June 27		Mousehold Heath.		236 5	Drake	Dowdeswell	
July 18		Landscape, with oak tree and boys fishing. *See* "Boys Fishing."		393 15		Wigzel	
Oct. 30		Road scene near Norwich.	27 × 34	105 0	Anon. (Foster's)		
1892							
Mar. 19		View of Norwich, from west.		94 10	Anon.		
May 6		Yarmouth Harbour. Passed to Salting.	16 × 26	472 10	Lawrence	Agnew	Darell Brown
June 11		Upright landscape, with oak tree.		99 15	Anon.		
„ 18		Edge of Wood, with sheep. *See* "Edge of Wood: sheep" ($21\frac{1}{2} \times 16\frac{1}{8}$).		105 0	A. W. Dunn	Wallis	McCormick Coll., Chicago
July 1		Hawthornden. (Robinson and Fisher.)		157 10	? Santurce	Hanson	
	176	Mousehold Heath. (Robinson and Fisher.)		157 10	Nobleman ? Santurce	Hanson	
1893							
June 24		Landscape, cottages on bank of stream.	15 × $19\frac{1}{2}$	120 15	H. B. Mildmay	Gooden	
1894							
June 16		River scene; two figures and cows l.; fine group of trees r.	$19\frac{1}{2} \times 23\frac{1}{2}$	204 15	Savill-Onley	Lawrie	
		Yarmouth Water Frolic. By J. B. Crome.	42 × 68	2730 0	Capt. Selwyn	Agnew	Lord Iveagh
1895							
April 20		Woody landscape, brook and figures.		163 16	F. Jackson	Laurie	
„ 25		Road scene: cottages and figures. Perhaps by Vincent. *See* "Cottage and Ash Trees."		94 10	J. Orrock	Lewis	
		Whitlingham, View near. ? Bt. in. *See* 1904 Sale. By J. B. Crome.	30 × 39	283 10	J. Orrock	Johnson	Lord Leverhulme
		Old Monument.		78 15	J. Orrock	Cooper	

[Various others sold in this Sale at prices from £39 down, as follows.]

PICTURES APPEARING IN SALES

Date	Lot	Title	Size	Price	Owner	Purchaser	Present Owner
1895			Inches	£ s.			
April 25	61	Old Wharf, Norwich.		4 4	J. Orrock	Green	
(*contin.*).	97	Old Buildings and Boats.		3 3	J. Orrock	Williams	
	102	A cottage scene.		4 4	J. Orrock	McLean	
	107	River scene, with boats.		6 16	J. Orrock	Light	
	185	On the Yare; and The Companion.		9 9	J. Orrock	Edwards	
	278	Wood scene.		39 18	J. Orrock	McLean	
	302	River scene, buildings and trees.		38 17	J. Orrock	Holland	
	303	Road scene, cottages and figures.		94 10	J. Orrock	Lewis	
June 6		On the Yare.		110 5	Anon.	Mason	
„ 15		St. Martin's River. (Illus.) *See* "St. Martin's River or Gate."	20 × 15	325 10	J. Price	Agnew	J. G. Johnson, Philadelphia
		Norfolk Coast. (Woodbridge.) *See* "Woodbridge, View near" (25 × 30).	24½ × 29½	441 0	J. Price	Gooden	Henry Hirsch
1897							
May 28	169	Road through Forest, near Bury. *See* "Bury Road scene."	19¼ × 13½	409 10	Col. Unthank (Rob.&Fisher)	P. and D. Colnaghi	Mrs. Ashcroft
	171	Birch Trees, boy on donkey, etc. Painted with Bristow.	16 × 12½	110 5	Col. Unthank (Rob.&Fisher)	P. and D. Colnaghi	U.S.A.
April 24		Sprowston Old Mill. (Panel.) *See* 1904 and 1909.	13½ × 19½	126 0	Anon.	Mason	
July 10		Landscape, two donkeys under tree. *See* "Torrent and footbridge; donkeys under trees."	23 × 18¾	147 0	Anon.	Agnew	Lord Leverhulme
1899							
June 10		Yarmouth Beach. *See* "Yarmouth Beach, looking north."	14½ × 20	294 0	Roundell	Agnew	Mrs. G. Lubbock
		Whitlingham. By J. B. Crome.	24½ × 24½ [24½ × 29]	472 10	J. C. Fordham	Agnew	Mrs. Beausire
1900							
June 16		Preston Tower.	37½ × 47	220 10	C. W. W. Dawes	Gribble. (To Orrock Coll.)	
1901							
June 3		Edge of a Wood. (Cattle and a peasant watering a horse at a ford.)	26 × 32	682 10	Anon.	Nichols	

CROME

Date	Lot	Title	Size	Price	Owner	Purchaser	Present Owner
1902			Inches	£ s.			
Mar. 3		Harling Gate. Spurious.	12 × 10	84 0	? Mrs. Byng	Wallis	
May 3		Norfolk landscape. From J. Prior Coll., Cambridge.	23 × 18½	1207 10	C. A. Barton	Falcke	
		Scene in a Forest. From Staats-Forbes Coll. *See* "Forest scene, stream and woman."	19½ × 16	441 0?	C. A. Barton	Wallis	
June 7		On the Yare—a wherry and figures. *See* "Yare scene, wherry and figures."	17½ × 23½	273 0	Sir T. Lucas	Permain	
1903							
Feb. 21		Glade Cottage.	24 × 19	105 0	Anon.	Wigzell	
April 25		Heath scene. (Sun after Storm.) Perhaps by J. B. Ladbroke. *See* "Heath scene, cows and sheep."	27 × 35½	136 10	G. Holmes	Permain	F. Lloyd
		Old Bathing House, Norwich. *See* "Bathing House, St. Martin's."	20¼ × 16	273 0	G. Holmes	Agnew	H. L. Higginson, Boston, U.S.A.
		Landscape, cottage. Doubtful. *See* "Shepherd's Cottage" (44½ × 37).	44 × 36	320 0	Marquand (New York)	In Griscom Sale, New York, 1914	
		Old Mill on the Yare. *See* "Mill on the Yare" (25 × 29).	25 × 29	1700 0	Marquand (New York)	Knoedler	Pennsylvanian Mus., Philadelphia
		Porlington Oak.	36½ × 44	720 0	Marquand (New York)	Gluckmann	In U.S.A.
1904							
Mar. 19		On the Yare, above the New Mills. *See* "Norwich River: afternoon" (27½ × 39).	27½ × 39	1995 0	C. F. Huth	Colnaghi	Max Michaelis
		On the Yare: moonlight. *See* "Moonlight on the Yare" (26½ × 40).	26½ × 40	1207 10	C. F. Huth	C. Barton	Mrs. Barton
June 4		View in Norfolk. ? By J. B. Crome or Vincent.	44 × 37	577 10	J. Orrock	Agnew	Sir W. J. Farrer
		Glade Cottage. ? By an imitator of a Crome etching.	24 × 19	178 10	J. Orrock	A. Smith	
		Forest scene, pool and figures. ? By Lancaster or Ladbrooke.	19½ × 16	252 0	J. Orrock	Wallis	
		View near Whitlingham. ? By J. B. Crome.	30 × 39	168 0	J. Orrock	Boswell	Lord Leverhulme
		Edge of a Wood. Possibly the basis was by Crome.	23½ × 18½	546 0	J. Orrock	Agnew	Pandeli Ralli

[Eight more pictures in this Sale, ascribed to Crome, sold for trifling sums.]

PICTURES APPEARING IN SALES

Date	Lot	Title	Size	Price	Owner	Purchaser	Present Owner
1904			Inches	£ s.			
June 4		Norfolk River.	35×44	110 0	J. Orrock	A. Smith	
July 4		Sprowston Mill, Norwich. *See* Anon. Sale, July 28, 1909.	13½×19½	262 10	Anon.	W. Mitchell	
1905							
May 20		Landscape, figures. (Marlingford.) *See* "Marlingford Grove."	53½×38½	3150 0	L. Huth	Agnew	J. A. Mango
		View of Norwich. *See* "Norwich, View of."	13½×18	336 0	L. Huth	Rothschild	Lord Rothermere
		View on the Yare. *See* "Yare, View on, with tower."	8½×10½	210 0	L. Huth	Agnew	J. Beausire
1906							
June 30		Buildings and Sheds on river. *See* "Sheds and Old Houses on Yare."	19×24½	163 0	L. Huth	Gooden	Sir R. Leicester Harmsworth
1908							
Mar. 30		The Blacksmith's Shop. (Drawing.)	21×17	52 10	Mrs. Caleb Rose	Sherwood	
		Woody landscape, Norwich. (Panel.) *See* "Forest scene; peasant on path."	22¼×16½	54 12	Mrs. Caleb Rose	Leggatt	
May 22		Norfolk landscape: stranded boats: cottages and mill: stormy sunset.	17½×24½	63 0	H. Roberts	Gooden and Fox	
		Forest scene: deer on r.; open country, l.	29½×39	157 0	H. Roberts	Sidney	
		Mousehold Heath, winding road: pool, c.; mill and cottage in distance; donkey and cart, l.		47 0	H. Roberts	Gooden and Fox	
		Mill Stream: old cottage in trees: two figures and ducks, l.	16½×14 (Wood.)	25 0	H. Roberts	Bromilaw	
		Mousehold Heath; mill on slope, c.; two donkeys in front.	19×24	136 0	H. Roberts	Robson	
		Woody Road: two figures descending to hollow: cottage, r.	12½×16 (Wood.)	23 0	H. Roberts	Abbott	
		Old Cottage; peasant woman and child by pool: two figures, r.	29×24	21 0	H. Roberts	Roese	
		Back River, anglers in punt.	24½×35	31 0	H. Roberts	Sidney	

CROME

Date	Lot	Title	Size	Price	Owner	Purchaser	Present Owner
1908			Inches	£ s.			
May 22 (*contin.*).		On the Yare: buildings, figures, boats. *See* "Water-gate, Norwich" (20 × 14½).	19 × 14 (Wood.)	33 0	H. Roberts	Boyd	
		Landscape, peasant driving donkey.	4 × 6½ (Wood.)	42 0	H. Roberts	Gooden and Fox	

[N.B.—Owing to the prominence given in *Dickes* to this relatively worthless Collection of "Cromes," I have felt bound to show here the full list of those in this Sale: some others given in *Dickes* were, apparently, got rid of privately.]

July 3		Gibraltar Watering-place.	38 × 53½	105 0	Sanderson	A. Smith	
1909							
Mar. 19		Harling Gate.	21 × 16¾	150 3	(Brown & R., Liverpool)	Agnew	Lord Curzon
,, 28		Woody landscape. By Vincent. *See* "Woody landscape: winding road."	14 × 11½	215 5	J.E. Fordham	Agnew	Lord Lee
May 7		The Trout Stream. Sir G. Chetwynd Sale, 1912.	24½ × 29½	609 0	R.G. Behrens	Baxter	
July 9		Squall off Yarmouth.	20¾ × 32½	735 0	Quilter	Agnew	Sir W. Quilter
,, 28		Sprowston Mill, near Norwich. *See* July 4, 1904.	13½ × 19½	84 0	Anon.	Lawrence	
1910							
April 9		Woody river scene, with boat. (Drawing.)	20 × 17	115 10	J.E. Fordham	Agnew	W. J. Jones
		River Wensum at Thorpe. Dawson Turner Coll.	18½ × 13½	472 10	J.E. Fordham	Agnew	
July 8		View on River at Thorpe. *See* "Thorpe, River at."	14 × 19	404 5		Agnew	
1912							
Feb. 10		Woody landscape, woman on bridge. Ex Fisk Coll. *See* "Wood scene, with cows; man on bridge."	40 × 49	577 10	L. Lesser	Tooth Bros.	In U.S.A.
,, 24		The Trout Stream. In Behrens Sale, 1909.	24½ × 29½	241 10	Sir G. Chetwynd	Huggins	
Mar. 16		River scene: mill and boats.	18½ × 14½	189 0	G. P. Wall	King	
April 4		On the Back River, Norwich. *See* "St. Martin's River, or Gate."	19½ × 16	168 0	Temple-Silver	Agnew	Miss Coats
		The Lime Kiln: cart, etc.	20½ × 29½	131 5	Temple-Silver	Agnew	Hon. C. Hanbury
April 26		View near Catton, Norwich. "*See* Catton Lane scene."	27½ × 22½	630 0	Mrs. E. Gunn	Agnew	F. Gaskell

PICTURES APPEARING IN SALES

Date	Lot	Title	Size	Price	Owner	Purchaser	Present Owner
1912			Inches	£ s.			
April 26		View at Salhouse, near Norwich. *See* "Salhouse, View at."	$17\frac{1}{2} \times 13\frac{1}{2}$	252 0	Mrs. E. Gunn	Agnew	E. C. Walker, Canada
June 14		St. Martin's Gate, Norwich. *See* "St. Martin's Gate, Fuller's Hole."	$19 \times 14\frac{3}{4}$	735 0	G. N. Stevens	Agnew	Miss F. Moore
1915							
July 1		Forest scene: cottage, two peasants on road.	$10 \times 12\frac{1}{2}$		C. D. Crews	Sampson	
1916							
May 11		Forest scene and sheep. *See* "Way through Wood: sheep and shepherd."	$20\frac{1}{2} \times 16$	168 0	T. J. Barrett	Beecham	J. A. Mango
,, 26		Heath scene: cattle and mill.	17×26	267 0	Miss I. Swinburne	Leggatt	Whitelaw Reid, U.S.A.
1917							
May 3		Woodland scene, Marlingford. *See* "Marlingford Grove scene."	$53\frac{1}{2} \times 38\frac{1}{2}$	5565 0	Beecham	Smith	J. A. Mango
		Landing-stage. ? By J. B. Crome.	24×29	231 0	Beecham	Cope	
		Forest scene, with sheep. *See* "Way through Wood: sheep and shepherd."	$20\frac{1}{2} \times 16$	126 0	Beecham	Smith	J. A. Mango
1918							
Nov. 29		Old Yarmouth, with boats, etc.	44×71	231 0	Anon.	Levey	
1919							
April 28		Costessy, near Norwich.	$35\frac{1}{2} \times 30$	150 0	Anon.	Tooth Bros.	

APPENDIX D

AN APPROXIMATE CHRONOLOGICAL LIST OF OIL CROMES (SEEN)

In most instances the date suggested is a matter of deduction. In the case of Crome's earliest works we have to remember that he had been painting for ten or fifteen years before he began exhibiting. In his later works he may have carried pictures on through a number of years.

Pre. 1800. Cow Tower. Horse Watering. Wilson, Composition in style of ($22 \times 17\frac{1}{2}$).

c. 1800–1804. Castle in Ruins. Lakenham Mill. Mousehold Heath (12×15). Sheds and Old Houses on Yare ($19 \times 24\frac{1}{2}$). Trowse Cottages. Wales: mountain scene. Wilson, Composition in style of ($12 \times 16\frac{1}{2}$).

1805–1807. Carrow Abbey. Cottage; sheep going through gate. Cromer Cottage. Dawn. Lime Kiln. Slate Quarries. Solent, view of. Storm, Mousehold Heath. Tower, near Norwich. Yare at Thorpe: King's Head Gardens.

1808–1810. Blacksmith's Shop. Coast scene, near Cromer? Moonrise on Marshes of Yare. Moonlight on Yare ($26\frac{1}{2} \times 40$). River with Barge. Wensum, A "keel" on the. Woodbridge. Woodland scene: sheep and sign-post. Yarmouth Jetty ($17 \times 22\frac{1}{2}$). Yarmouth Jetty ($38 \times 48\frac{1}{2}$).

1810–1812. Beaters. Hautbois Common. New Mills, back of ($15\frac{3}{4} \times 20\frac{1}{2}$). Rabbiting with Ferrets. Edge of Wood (10×13). Oak Grove and Winding Stream. Round Pond; trees. St. Martin's Gate ($19 \times 14\frac{1}{2}$). Temple of Venus. Earlham Gardens. Trowse Bridge. Edge of Wood: two sheep. Glade Cottage. Hingham. Mousehold Heath; boy keeping sheep. Norwich from S. Augustine's Gates. Norwich, View of: castle and cathedral. Skirts of Forest. Way through Wood. Yarmouth Harbour. Yarmouth Jetty (17×22).

1813. Docks. Honingham. Kirstead Church. Return of the Flock. Road scene: woman in red. Salhouse.

1814–1816. Boulevard des Italiens. Brathey Bridge. Moonlight on the Yare ($10\frac{1}{2} \times 13\frac{1}{2}$). Yare, View on, with tower. Mousehold Heath: mill and donkeys. Barge and wounded soldier. Bruges River, Ostend in distance. Catton Lane. Marlingford Grove. Road with Pollards. Farm and Pond. The Gate. Moonlight on Yare ($37\frac{1}{4} \times 48\frac{1}{2}$). Pockthorpe: boat and boat-house.

1817–21. Harling Gate. Wensum at Thorpe: boys bathing. Yarmouth Beach, Jetty in distance ($14 \times 18\frac{1}{2}$). Wherries on Yare, going through the Broads. Bury Road Scene. Mousehold Heath (43×71). Willow Tree. Woody Landscape: woodman and children ($17\frac{3}{8} \times 13\frac{1}{2}$). Yarmouth Beach, and Mill, looking north. Norwich River: afternoon. Chapel Fields. Grove Scene. Fish Market, Boulogne. Poringland Oak. Postwick Grove.

APPENDIX E

ALPHABETICAL CATALOGUE OF WORKS BY AND ASSIGNED TO CROME: IN COLLECTIONS, EXHIBITIONS, SALES AND PUBLICATIONS

An asterisk (*) before the title signifies that, generally, the picture has been seen and accepted as genuine. It goes without saying that Crome exhibited genuine pictures; such exhibits and those in the Memorial Exhibition, 1821, though unstarred, may be regarded as genuine. N.S. signifies that I have not seen a picture described and of which particulars are given. Pictures that appeared in old exhibitions and sales, and of which I give no further particulars, may be regarded as unseen.

Abbreviations.—R.A.=Royal Academy. B.I.=British Institution. Norw. Soc.=the Norwich Society, of which Crome was a member. Grosv. Gall.=Grosvenor Gallery. B.F.A.C.=Burlington Fine Arts Club. Coll.=Collections. C.=centre; l.=(spectator's) left; l.c.=left of centre; r.=right; r.c.=right of centre. Bt.=bought.

Works of reference are given in italics, under the author's name, e.g. *Binyon* stands for *John Crome and John Sell Cotman*, by Laurence Binyon, 1897, 1906. *Dickes* for *Norwich School of Painting*, 1905, by W. F. Dickes. *Theobald* for *Crome Etchings*, 1906, by H. S. Theobald. *Cundall* for *The Norwich School*, 1920, by H. M. Cundall, I.S.O., published by *The Studio*

Altogether 305 works (oil paintings, water colours and drawings) were directly exhibited during Crome's life, and immediately after his death, in Norwich and London. Relatively few can be identified by name, and barely any by measurement. It follows that most of the traced genuine works—some 110 oils and 70 drawings—appear at least twice in our Catalogue: (1) as exhibits at the Norwich Society, the R.A., or the British Institution, between 1805–1824; and (2) under the titles they now bear. In 1821 Crome's friends organised a Memorial Exhibition at Norwich, and collected 111 works. These, of course, appear more than once in our Lists and Catalogues: (1) as anonymous exhibits during Crome's lifetime; and (2) as named exhibits in the Memorial show; and possibly (3) under other names in our Catalogue. Whenever feasible a picture has been identified with an exhibit made between 1805–1824. But in most cases clues to identification are missing.

Ambleside, Building at. Exhib. Norw. Soc. 1807.

Ambleside, Old House. Exhib. Norw. Soc. 1807.

Angler, The. N.S. Sold by Agnew to James Ross of Montreal. A picture with this title was exhib. Norwich Loan Exhib. 1860, lent by J. B. Ladbrooke. James Reeve notes that as a pupil of Ladbrooke he saw him paint this picture. I have no evidence that the picture sold to J. Ross is identical with that exhib. in 1860.

ANTWERP, MILL NEAR. "Mill on bank of river; mills and shipping in l. distance; boat and boatmen in front." Canvas (?), $14\frac{1}{2} \times 21$. N.S. But evidently spurious (*see* price). Exhib. R.A. 1877 (14), lent Gibson Craig. His Sale, 1887 (£28), bt. Permain. *Dickes*, p. 96.

*ASH AND POPLAR (w. col.). The ash r. foreground; the poplar c. mid-distance; a wooded hill in r. background; sand and scrub foreground. Paper, 15×11. From T. Woolner Coll.; passed to Aug. Walker; and Messrs. Brown & Phillips (1920).

ASH POLLARD. Exhib. Norwich 1860 (168), lent C. Etheridge. (? In Etheridge Sale 1863 as "Pollard Willow.")

AUTUMN LANDSCAPE. Exhib. Norw. Soc. 1816.

*BACK RIVER, NORWICH (w. col.). $4\frac{1}{2} \times 10\frac{1}{4}$. Formerly property of J. Stark. Exhib. Loan Coll., Norwich Castle Museum, 1903. H. S. Theobald Coll. Bt. by Mr. Colman 1910. Crown Point, Norwich.

*BACON, LORD. Head and shoulders; red background; copy of a portrait by Van Somer, life-size. Copied by Crome at Earlham. In J. Gurney Coll., Keswick Hall, Norwich.

BARFORD COMMON. Exhib. Norw. Soc. 1805. Exhib. Norw. Soc. 1809.

*BARGE, WOUNDED SOLDIER (*c.* 1815). L. corner a spit of shore: boy with basket and man in red jacket; behind them a barge with four figures, one in red coat, and many baskets; ships on skyline r., one with yellow, triangular sail. Low tone, like an atmospheric, loose Bakhuisen. Canvas on wood, $13\frac{1}{4} \times 19\frac{1}{2}$. Exhib. B.I. 1865, lent Fuller Maitland. Leeds 1868 (1146). R.A. 1876 (22). Fuller Maitland Sale, May 10, 1879, bt. in. Exhib. Grosv. Gall. 1888 (102). Fuller Maitland Coll. 1920. *Dickes*, p. 125. (Plate XXIII.)

*BARN, THE. A field in foreground; c. a plaster barn, a door in the end facing, palings round it, trees behind; just to r. a tall dead trunk; a rick extreme r.; peep of distance l.c.; trees l. mid-distance. Distinct blue sky, brown-purple clouds. Millboard, $8\frac{1}{2} \times 10\frac{1}{2}$. Painted by Crome as a demonstration for pupils. Owned by Rev. Jonathan Matchett of Norwich. Bt. 1880 by James Reeve. Passed to Theobald Coll. Bt. by R. J. Colman 1910. Colman Coll., Crown Point, Norwich. *Dickes*, p. 115; *Theobald*, p. 38; *see The Raja of Sarawak*, by Miss Jacob, i. p. 7. Photo in Witt Coll.

BARN. Four cows before a thatched barn, beneath a tree; a peasant girl behind. Wood $24\frac{1}{2} \times 30$. In Wilson Sale, Paris, Mar. 1881.

BARN GABLE. Exhib. Norw. 1860 (128), lent Rev. A. T. Paget.

*BARN AND SHEDS (pencil and wash). Rounded, thatched barn r. corner, throwing conical shadow; sheds and palings other side of farm road, l. and c. Paper $5\frac{1}{4} \times 7$. Reeve Coll. Bt. by Brit. Mus. 1902, No. 377.

BARRACKS, NORWICH, BROKEN GROUND AT BACK OF. Exhib. Norw. Soc. 1807.

BARRACKS, HORSE, BROKEN GROUND AT BACK OF. Exhib. Norw. Soc. 1811.

NORWICH RIVER AFTERNOON

MAX MICHAELIS, ESQ.

ALPHABETICAL CATALOGUE

BARRACKS, ROAD TO THE. Clump of trees r., water in front; a road and house in mid-distance, ruins on higher ground; showing the road to Norwich Barracks and old Duke of York tavern, Mousehold Heath and Kitt's Castle in distance. Canvas, $13\frac{1}{2} \times 17\frac{1}{2}$. N.S. From Churchyard Coll. In Fuller Maitland Sale, May 10, 1879, bt. Hill. Exhib. Liverpool 1881 (277) and Grosv. Gall. 1888 (313), lent Gray Hill.

BATH, OLD TREE NEAR. Exhib. Liverpool 1881 (203), lent W. Bartlett. There is little likelihood that Crome ever went near Bath.

*BATHERS ($18\frac{1}{2} \times 13\frac{1}{2}$). *See* " Wensum at Thorpe: boys bathing."

*BATHING HOUSE, S. MARTIN'S-AT-OAK, NORWICH. River foreground, man in a punt; old house and high palisading beyond, set in foliage; buildings r. distance; l. foreground a bare, forking tree; r.c., on far side of water, a little wooden stage or diving place. Canvas, $20\frac{1}{4} \times 16$. Apparently in Fordham Sale, June 14, 1862, bt. Flaton. In Churchyard Sale (" River scenery on Yare," 20×17), Mar. 28, 1866 (86), bt. Roe. Anon. Sale, July 2, 1872 (96). Possibly J. Baker Sale, Mar. 15, 1873, bt. Addington or Rhodes. Exhib. Norw. 1874 (62); R.A. 1878 (57), lent G. Holmes. G. Holmes Sale, Apl. 25, 1903, bt. Agnew. Sold to H. L. Higginson, Boston, U.S.A. N.S. But, judged by photograph, genuine. *Dickes*, p. 74 (illust.); he assigns it to 1812. Photo in Witt Coll. *See also* " S. Martin's-at-Oak " (painted from 1808–1816).

BATHING-PLACE, NORWICH. Wooded landscape. C., under clump of high trees, a cottage, reflected in pool close by. Cloudy sky. Canvas, $26\frac{1}{2} \times 21\frac{1}{2}$. N.S. R. A. 1906 (59), lent Fairfax Rhodes.

BAWBURGH, COTTAGE AT. A shepherd near a gate, and a flock of sheep. $15 \times 11\frac{1}{2}$. Anon. Sale, Feb. 28, 1863, bt. Rippe.

BAWBURGH, LANDSCAPE. Exhib. Norw. Soc. 1812.

BAWBURGH MILL, LANE NEAR. Exhib. Norw. Soc. 1811.

BAWBURGH, VIEW NEAR (1816). Exhib. Norw. Soc. 1817 and Crome Memor. Exhib. 1821 (36), lent F. Crome.

BAWBURGH, VIEW NEAR (1818). Crome Memor. Exhib. 1821 (104), lent F. Crome.

BAWBURGH. Wood and water scene (1821). Crome Memor. Exhib. 1821 (20), lent Miss Burroughes.

BEACH SCENE (mackerel boat). Exhib. Norw. Soc. 1817 and Crome Memor. Exhib. 1821 (33), lent Mrs. de Rouillon.

BEACH SCENE (? Yarmouth). L. foreground man with telescope, a white horse, and baskets; r. mid-distance houses and tall lantern (?); c. distance a jetty. N.S. But, judged by photograph, not genuine. W. Fuller Sale, N. York, 1898. Photo in Witt Coll.

*BEATERS, THE (*c.* 1810). Road, c., three men at side—one in red, one in white shirt seated, the third standing, a dog behind him; four stunted trees on bank behind them; to r. a tall sapling; fields reach to c. and r. distance; cottages in sun c. distance; the foreground road vanishes under trees, which fill l. half of canvas; l. corner a hollow tree curving out of picture. Soft grey-blue sky, and soft veiled cumulus. Wood, $21\frac{1}{4} \times 33\frac{1}{2}$. Originally in Bracey Coll.; bt.

therefrom by Sherrington, 1835. Possibly in Sherrington Sale, May 1, 1858; de Zoete Sale, May 8, 1885, bt. Permain. Exhib. Edinburgh 1886, lent Andrews, and Grosv. Gall. 1888 (53). Andrews Sale, Apl. 14, 1888, bt. Merton or Lawrie. Exhib. R.A. 1894 (23), lent S. Montagu; do. 1907 (121), Sir S. Montagu. In Lord Swaythling's Coll. *Waagen* iii. p. 438; *Dickes*, p. 103; *Theobald*, p. 40. *See* "Rabbiting with Ferrets." (Plate XIV.)

Beccles, Lane Scene (1814). Crome Memor. Exhib. 1821 (50), lent Freeman.

Beech, Old. Anderdon Sale, May 30, 1879.

Birch Trees: Boy on a Donkey (16 × 12½). "Painted with Bristow." N.S. In Col. Unthank Sale, May 28 (Robinson and Fisher), bt. Colnaghi. Passed to America.

Bishop Bridge, Norwich. Road curves from foreground along river bank, which with three-arched bridge is seen over post rail on r.; gabled houses l., hills beyond; woman walking away from spectator. Canvas, 11 × 14. N.S. Exhib. Grosv. Gall. 1889 (104), lent J. W. Knight. *Dickes*, p. 49.

Bishop's Bridge, View of (27 × 43½). "Joint work of R. Ladbrooke and Crome." In G. Holmes Sale, 1903, bt. Barrett, £57.

Bishop's Bridge. Exhib. Norw. Soc. 1820.

Bishop's Bridge. Exhib. Norw. 1860 (206), lent A. G. Stannard.

Bishopsgate Bridge. Exhib. Norw. Soc. 1805.

Bishop's Gate, View near the. Exhib. Norw. Soc. 1807

Bishop's Gate (painted on spot, 1820). Crome Memor. Exhib. 1821 (5), lent W. Sprat.

Bixley, Lane Scene. Exhib. Norw. Soc. 1812.

Blacksmith's Shop, from Nature (pair). Both exhib. Norw. Soc. 1807. *See* "Blacksmith's Shop, Hingham" (w. col.).

Blacksmith's Shop, Outside. Exhib. Norw. Soc. 1811.

Blacksmith's Shop, Hardingham. Exhib. Norw. Soc. 1807.

*Blacksmith's Shop, Hingham (1808). The forge c., the shoeing shed r., under same roof; l. corner a boy at grindstone; at l. corner of forge a block, spade and basket, and a woman and boy leaning against forge window; a woman and child and dog at door; a double cottage seen over forge roof, backed by trees. Canvas, 58 × 45. Exhib. R.A. 1808 (591). Perhaps Crome Memor. Exhib. 1821, lent F. Crome. Perhaps in Sherrington Sale, May 1, 1858, and W. Pearce Sale, 1872. Exhib. Agnew's 1896 (20). Bt. McFadden, Philadelphia. In his Coll. N.S. But, judged by photograph, genuine. *Dickes*, p. 63; *Theobald*, p. 14; *Binyon*, pp. 20–21; *Cundall*, pl. 22. Photo in Witt Coll.

*Blacksmith's Shop, Hingham (w. col.). Paper, 16 × 12. A study for or from above oil picture. If a study for, perhaps exhib. Norw. Soc. 1807. In W. W. Spelman's Coll., Norwich, 1920. (Plate IX.)

Blacksmith's Shop (drawing). 21 × 17. Mrs. Caleb Rose Sale, Mar. 30, 1908.

Blacksmith's Traverse, Hardingham (1814). Presumably exhib. B.I. 1818 (size with frame 25 × 22). Crome Memor. Exhib. 1821 (34), lent F. Crome.

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BLAKE'S BLEACHING GROUND, HEIGHAM. Exhib. Norw. Soc. 1817.

BLIND PENSIONER. Exhib. Norw. Soc. 1812.

BLOFIELD, LANE SCENE. Perhaps exhib. Norw. Soc. 1811. Crome Memor. Exhib. 1821 (46), lent S. Paget.

BLOFIELD, SCENE AT. Exhib. Norw. Soc. 1813. Possibly exhib. R.A. 1811 (465).

BLUNDESTON, LANE NEAR. Exhib. Norw. Soc. 1811.

BLUNDESTON, SCENE AT (1816). Crome Memor. Exhib. 1821 (48), lent G. Stacey.

BLUNDESTON, ROAD SCENE (1810). Exhib. Norw. Soc. 1810. Crome Memor. Exhib. 1821 (56), lent T. Brightwell. Said to have been bt. by Wilmot of Birmingham.

*BLUNDESTON BOAT-HOUSE. "Boat-house seen through trees, water r.; l. a foot-bridge, with a cow to r. Rosy flush in sky." Canvas, $18\frac{1}{2} \times 24\frac{1}{2}$. N.S. Passed by good authorities. Sold at J. B. Crome Sale. Said to be in bad condition. Exhib. R.A. 1876 (53), lent Rev. C. J. Steward. *Dickes*, p. 109; *Theobald*, pp. 31, 32. Probably sold by Steward's exors., together with a drawing of the subject, after 1910.

BOATS AND FIGURES, NEAR YARMOUTH. Exhib. Norw. Soc. 1808.

BOATS AND WINDMILL. Exhib. Leeds 1868 (1147), lent W. R. Drake.

BOAT-BUILDER'S YARD, COW TOWER. Exhib. Norw. Soc. 1813.

*BOULEVARD DES ITALIENS, PARIS (1814). The boulevard runs diagonally l. to r.; l. foreground an officer, a lady and two dogs; c., beneath a stone lamp-pedestal, a vegetable stall; r. corner a picture-dealer's stall, by it a woman with vegetable-basket on back, talking to a man with a carrier and parcels on his back; l.c. mid-distance, a carriage approaching; numerous figures, stalls, etc., receding into the distance. Silvery cool tone; sky a sharper blue than usual, brownish-grey clouds. Canvas, $21\frac{1}{2} \times 34$. Exhib. Norw. Soc. 1815 (98). Crome Memor. Exhib. 1821 (79), lent by J. H. Gurney. Exhib. Norw. 1874 (55). R.A. 1878 (18), trustees of H. Gurney. J. H. Gurney Coll., Keswick Hall, Norwich. *Dickes*, p. 99 (illust. frontis.); *Theobald*, p. 34; *Binyon*, p. 29; *Gazette des Beaux Arts*, Oct. 1912 (illust.); *Cundall*, pl. 19. Photo in Witt Coll. Etched by Edwin Edwards. (Plate XXXI.)

BOYS FISHING: by Oak Tree. Anon. Sale, July 18, 1891, bt. Wigzel.

BRAMERTON, WOOD'S END. Exhib. Norw. Soc. 1808.

BRATHEY BRIDGE, WESTMORLAND. Exhib. Norw. Soc. 1806.

*BRATHEY BRIDGE, CUMBERLAND (*c.* 1814-15). Pool in foreground, large boulder by a tree l.; across the stream a bridge, two men fishing and two figures, one riding, crossing; a lake beyond, bounded by hills in distance; trees massed in r. foreground. Canvas, $18\frac{1}{2} \times 25\frac{1}{4}$. No. 1831 Tate Gall. Presumably a later version of the picture exhib. Norw. Soc. 1806. Perhaps exhib. B.I. 1862 (180), lent Vaughan. Exhib. R.A. 1871 (45), lent Vaughan; B.F.A.C. 1871 (25). Bequeathed to Nat. Gall. 1900. *Dickes*, p. 61; *Theobald*, pp. 19, 20 (he quite unwarrantably throws doubt on authenticity).

BREYDON, SCENE NEAR. Exhib. Norw. Soc. 1808.

BRIDGE, BOY LEANING OVER (14 × 12). Churchyard Sale, Mar. 28, 1866 (45), bt. Lawrence.

BRIDGE AND TOWER: Cattle in water. "In foreground rustic bridge over stream, cattle beneath in water; high trees r.; high tower in background. Sunset sky." Canvas, 29 × 24. N.S. Doubtful. Exhib. R.A. 1884 (13), lent Orrock. Not in Orrock Sale, June 4, 1904. *Dickes*, p. 131.

BROOK IN LORD ROSEBERY'S GROUNDS, BIXLEY. Exhib. Norw. Soc. 1806.

*BRUGES RIVER, OSTEND IN THE DISTANCE: Moonlight (1815). Water in front; r. foreground a boat with six oars inside, the stern of a barge, and a landing-stage; river bank on l.; a bare branch on edge of canvas, and a line of trees retiring to c. mid-distance; the moon rising c., a strip of land across distance; l. to r. buildings gleaming in the moonlight. Canvas, 25 × 31. Norw. Mus. Catal. 15. Exhib. Norw. Soc. 1816 (49). Crome Memor. Exhib. 1821 (60), lent F. Crome. Norw. Old Masters Exhib. 1829, lent W. Freeman. In Anon. Sale, Feb. 28, 1863, bt. Whitehouse. Passed to T. Churchyard of Woodbridge. Churchyard Sale, Mar. 28, 1866 (41), bt. Allen. Exhib. R.A. 1873 (96), lent T. Woolner, A.R.A. Woolner Sale, June 12, 1875, bt. Myers. De Zoete Sale, May 8, 1885 (168), bt. Clowes, for J. J. Colman. Exhib. Newcastle 1887. Bequeathed by Colman to Norwich 1898. Etched by R. Girling. *Dickes*, pp. 96, 105, 170 (illust.); *Theobald*, pp. 23, 24; *Binyon*, pp. 33, 34; *Cundall*, pl. 17.

*BRUGES CANAL: Moonlight (*c.* 1815). Foliage l., deep shadow on water; moon rising beyond; dim buildings in distance; punt moored to bank, l.: bow of boat, and stake and steps, r. Wood, $7\frac{1}{2} \times 9\frac{3}{4}$. Bt. at Norgate Sale, Norwich, 1873. Exhib. R.A. 1878 (54), lent J. P. Heseltine. In his Coll. 1920. Reprod. in "Norfolk and Suffolk Artists. J. P. H. Coll." Illustration in Witt Coll.

BUILDING, OLD, IN NORWICH. Exhib. Norw. Soc. 1809.

BUILDINGS, OLD, IN NORWICH. Exhib. R.A. 1809 (235).

BUILDINGS, OLD, ON BACK RIVER. Four dark trees on l. bank, sunset behind them; houses on opposite shore, clothes on a line. Canvas (?) $13 \times 17\frac{3}{4}$. N.S. But presumably spurious. Formerly in A. T. Hollingsworth Coll. *See Dickes*, p. 60, who accepts it as "a most effective performance full of knowledge acquired from Old Masters." Sold May 6, 1918 (£16).

*BUILDINGS, THATCHED (drawing). Lean-to shed and sty in centre; figures in pathway; trees r. and l. Pencil, $7 \times 9\frac{1}{2}$. Purchased of Miss Hansell, who had it from Mrs. Hansell. Colman Coll., Crown Point, Norwich.

*BUILDINGS, THATCHED, WITH FIGURES (w. col.). Cottages and outbuildings on rising ground, figures near doorway, c.: $10 \times 14\frac{1}{4}$. Formerly in Stark Coll. H. S. Theobald Coll. Bt. by Mr. Colman 1910. Crown Point Coll., Norwich. *Cundall*, pl. 25.

*BURDOCK, STUDY OF A. Against dark background; daisies at the base. Wood, 21 × 16. No. 17, Norw. Mus. Catal. (illust.). Formerly owned by J. Middleton, Norwich painter. On his death, 1856, sold to R. P. Burcham, Norwich painter. Exhib. Norw. 1874 (5). Exhib. R.A. 1878 (23). On his death, 1894, bt. by J. J. Colman. Bequeathed by him to Norwich 1898. *Dickes*, p. 91 (illust.); *Theobald*, p. 24. (Plate XLIV.)

STUDY OF A BURDOCK

CASTLE MUSEUM, NORWICH

ALPHABETICAL CATALOGUE

BURFIELD HALL, VIEW NEAR (15 × 12). Donkeys in foreground. Anon. Sale, Feb. 28, 1863 (63).

*BURY, ROAD SCENE NEAR (1818). Road c., winding down hill to a cross-road, c. mid-distance, before a cottage; l. a bank with trees lining it; l.c., on road-side, a tall oak, a slender one just beyond; another oak faces these across the road. In a clump of oaks beyond, a cottage with red-tiled roof; a woman in red on steps, stooping over a pool; a boat alongside bank and a little hut and clothes drying on r. edge. Sharper blue sky than usual. A picture of unusually fresh quality and silvery tone. Wood, 15 × 19¼. Perhaps exhib. Norw. Soc. 1819 ("Lane Scene"). Crome Memor. Exhib. 1821 (9), lent W. Crome. ? Norw. Exhib. 1860, lent J. S. Muskett. Exhib. R.A. 1878 (1), lent C. Unthank. Col. Unthank Sale, May 28, 1897, bt. Colnaghi. Bt. 1898 by Mr. Fleischmann. In Mrs. Ashcroft's Coll. 1920. *Dickes*, p. 73. (Plate XLII.)

*"BYGRAVE" CROME. *See* "Pockthorpe: Boat and Boat-house."

CAISTOR CASTLE. Three views. "Coloured on the spot." Exhib. Norw. Soc. 1807.

CARLTON COLVILLE, OAK FOREST. In Sale by Spelman, July 2, 1872 (102).

*CARROW ABBEY, VIEW OF (1805). Pool in l. foreground, three figures by it; above, the ruined Abbey, the near gable ivied; two gables seen; a footbridge crosses road on r. in mid-distance. Canvas, 50½ × 37½. Exhib. Norw. Soc. 1805 (145). Said to have been acquired by Dr. Martineau as payment of his bill. Memor. Exhib. Norw. 1821 (55), lent Martineau. Norf. and Norw. Assoc. for Promotion of Fine Arts, Bazaar Rooms, Norwich, 1856 (305), lent Miss Martineau. Internat. Exhib. 1862 (138), "Sky by Opie," lent Miss Martineau. At her Sale *c.* 1877, bt. by J. Colman. Exhib. R.A. 1878 (27). Colman Coll., Crown Point, Norwich. *Dickes*, pp. 47, 49 (illust.); *Theobald*, p. 26; *Binyon*, pp. 9, 18 (illust.). Photo in Witt Coll.

CART-SHED AT MELTON. Exhib. Norw. Soc. 1806.

CASTLE ACRE PRIORY (36 × 25). Exhib. New Gall. 1898 (202). Perhaps the "Castle near Norwich," exhib. Edinb. 1886, both lent Orrock. N.S. *Dickes*, p. 119.

CASTLE KEEP, NORWICH. Anon. Sale, May 27, 1860.

CASTLE IN A LANDSCAPE. 12 × 14½. N.S. Exhib. Grosv. Gall. 1888 (286), lent R. Gibbs.

CASTLE NEAR NORWICH. Exhib. Edinburgh 1886, lent J. Orrock. Possibly identical with "Castle Acre Priory."

*CASTLE IN RUINS (*c.* 1803). Round ruin, c. distance, against sky; r. a scrubby little oak on bank; water runs from r. corner to l. distance. Wilsonian period. Canvas, 11½ × 13¼. Passed from Mrs. Pearson (*née* Stannard), to whom Crome is said to have given it, to Sir Inglis Palgrave's Coll. Bt. J. R. Nutman 1906; in his Coll. 1920.

CASTLE, RUINED (w. col.). Square castle, c.; an arched doorway c. between the corner towers; road c. foreground, between low banks; trees r. Paper, 12 × 17½. Doubtful. 643, Vict. and Albert Mus. Purchased July 5, 1875.

CATTLE CROSSING RIVER. Exhib. Norw. Soc. 1812.

*Catton Lane Scene (*c.* 1815). Road in front; palings and two logs l. corner; inside palings, oaks and a house; road turns round palings to l. and forks to c.; a horse and cart and driver at fork; a fence lines r. side of road; in front two diverging trees; greyish sky, white cumulus, and blue at top. Cotman influence. Canvas, 27¼ × 22¼. Perhaps the "Lane Scene" exhib. Norw. Soc. 1815. Crome Memor. Exhib. 1821 (53), lent J. Bracey. Norwich 1860 (40), and Norf. and Suff. Artists, 1874 (19), and R.A. 1878 (49), all lent J. Gunn. Mrs. Gunn Sale, Apl. 26, 1912, bt. Agnew. F. Gaskell Coll. 1920. Etched (reverse) by Girling. *Theobald*, p. 36; *Binyon*, p. 30; *Dickes*, pp. 109, 121 (as two pictures). (Plate XXXVI.)

*Chapel Fields, Norwich (1820). L.c. and c. foreground four cows, a dog and a horseman on a road; r. corner, a paling and trees; l., across the road, the end of a house, an old woman with a stall seated against it; a fence runs from her across to r.c. distance, lined by trees: a green seen through their stems; two figures c. mid-distance, on the road. Canvas, 29 × 41. No. 897 Tate Gall. Exhib. Norw. Soc. 1820. Passed to W. Spratt (unfinished?), the cattle added after by W. Shayer. Passed to H. F. Chorley, who bequeathed it to Nat. Gall. 1872. *Dickes*, p. 133; *Theobald*, p. 17; *Binyon*, p. 47. Photo in Witt Coll.

Chepstow, on the Wye. Exhib. Norw. Soc. 1809.

Chepstow Castle—Park. Exhib. Norw. Soc. 1805.

Chepstow Castle, Part of the Chapel in. Exhib. Norw. Soc. 1805.

*Clay Barn, Timbered (1806). Barn l. foreground, receding to l.c.; large door and one window in near end; at near angle a paling running down to c.; at far end of barn, by a door, a woman seated, a baby in lap, a man standing by her; a road runs past front of barn from l. to r.c. mid-distance, where a sign-post stands; here the road bends to c. distance. Millboard, 8½ × 11½. Painted for Dawson Turner; illust. in his *Outlines of Lithography*. His Sale, May 14, 1852 (40), bt. Emery. Possibly the "Farmyard and Buildings" (11 × 8) in Churchyard Sale, Mar. 28, 1866. N.S., but authenticated by pedigree.

*Clay Cottage, The, coigned with brick, and penthouse (*c.* 1806). C. foreground two stakes, and a woman, with a child in her arms and a pitcher by her, at a stream; she wears white kerchief and red dress, the child, blue; a road runs from l. over the stream and by a house which fills c., the near end has small window in apex of gable and a larger, with angular canopy, below it, just over roof of a penthouse, with plank front at l. end; l. a gateway, a man and woman standing in it, trees beyond. Canvas, 30 × 24. Exhib. Norw. Soc. 1807, bt. by Dawson Turner, who says that Crome had previously copied Gainsborough's "Cottage Door." Illust. in D. Turner's *Outlines of Lithography*. Dawson Turner Sale, May 14, 1852 (23), bt. Lockey. Possibly the "Cottage and Figures" (29 × 24) in Churchyard Sale, Mar. 28, 1866 (42), which apparently was in Woolner Sale, June 12, 1875, bt. Goupil. Possibly "The Old Cottage" (29 × 24), exhib. R.A. 1888 (3), lent A. Gibbs. *Dickes*, p. 58: he calls it "A Hunstanton Cottage." N.S. Authenticated by pedigree.

ALPHABETICAL CATALOGUE

*Coast Scene near Cromer? (? *c.* 1809). Sea across front; a sailing boat, l. in sunlight; further out, c. in half-tone, a dismasted hulk; beyond a streak of sunlight along horizon, striking low cliffs, r.; in r. corner a timber beacon; the sail of boat, golden fawn colour, scarlet pennons flying; the sky is dark and thundery to l., with large dark grey cumulus; white strips of cloud cross blue opening in top r. corner. Steely tone: the sunlight on cliffs ashy-green. Very solid impasto in lights. It is somewhat like an early Turner sea-piece. Canvas, 43 × 69½. Perhaps this was exhib. Norw. Soc. 1809, "Cromer Beach below Cliff." Exhib. B.I. 1864 (172), lent Wynn Ellis. His Sale, June 22, 1867, as "View of Cromer," bt. Lord Wantage. Exhib. Grosv. Gall. 1889 (145). No. 52 in Wantage Coll. Catal. At Lockinge 1920. *Dickes*, pp. 94, 117. Illust. in Wantage Catal. Photo in Witt Coll.

Coast Scene, Norfolk. Wallis Sale, May 28, 1852.

Coast Scene, Shipping (drawing). Caleb Rose Sale, Mar. 30, 1908.

Coast Scene, Storm. Canvas, 19½ × 29½. Wynn Ellis Sale, May 6, 1876.

Colney, Trees at (1814). Crome Memor. Exhib. 1821 (73), lent F. Crome.

Colney, Upright Landscape. Exhib. Norw. Soc. 1810.

*Colney, Woody Landscape. R. foreground an oak, a sapling to r. of it; c., on a hillock, two oaks, one bending to l.; a field beyond and low hill in l. distance; l. foreground a road curling across foreground. Canvas, 22 × 16½. In Addington Sale, May 22, 1886, bt. Agnew. Perhaps passed through Fisk Coll. to S. Joseph's. Exhib. Grosv. Gall. 1889 (80). Bt. from Joseph by Agnew *c.* 1913; sold to McFadden Coll., Philadelphia. *Cundall*, pl. 23. N.S., but probably genuine. Presumably related to Crome's etched "At Colney." *Theobald*, p. 68. A version (29 × 24) in Mr. Nutman's Coll., Norwich. A version (30 × 24) was in Anon. Sale, Mar. 30, 1903. A picture (22 × 17) is called "Fine trees, landscape" (q.v). Photo in Witt Coll. The McFadden Catal. reproduction is very bad.

Composition. Exhib. Norw. Soc. 1815.

Composition. Exhib. Norw. Soc. 1820. Perhaps same as "Composition, Landscape," Crome Memor. Exhib. 1821 (10), lent W. Crome.

Costessy, Near. Sold by Agnew to Earl of Effingham.

Costessy, near Norwich. 35½ × 30. In Anon. Sale, Apl. 28, 1919, £150. N.S. Price suggests dubious market.

Costessy, Old Hall. Wood, 12 × 17½. "Painted when giving lessons to Lady Stafford." N.S. In G. Holmes Sale, Apl. 25, 1903. The sky, perhaps, painted by Crome. Bt. Permain, £42.

Cottage. Exhib. Norw. Soc. 1805.

Cottage. Exhib. Norw. Soc. 1809.

Cottage. Exhib. Norw. Soc. 1810.

Cottage (on Common). Exhib. Norw. Soc. 1811.

Cottage (three exhibits). Exhib. Norw. Soc. 1812.

Cottage and Trees. Exhib. Norw. Soc. 1814.

COTTAGE SCENE. Exhib. Norw. Soc. 1815.

COTTAGE. Exhib. Norw. Soc. 1816.

COTTAGE. Exhib. Norw. Soc. 1820.

COTTAGE AND TREES. Exhib. Norw. Soc. 1820.

COTTAGE AND WOOD SCENE. Exhib. Norw. Soc. 1820. Probably in Crome Memor. Exhib. 1821 (27), lent W. Stark.

COTTAGE ON THE WENSUM. Exhib. Norw. Soc. 1820.

COTTAGE IN LANDSCAPE. Exhib. Norw. 1860, lent J. J. Colman.

COTTAGE IN LANDSCAPE. Exhib. B.I. 1863, lent C. Hancock.

COTTAGE IN LANDSCAPE (12×6). Churchyard Sale, Mar. 1866 (63), bt. Lawrence.

COTTAGE. Exhib. Norw. 1860 (191), lent J. N. Waite.

COTTAGE. Exhib. Norw. 1860 (129), lent R. N. Bacon.

COTTAGE BY RIVER. Exhib. Norw. 1860 (73), lent Hall.

COTTAGE AND WATER. Exhib. Norw. 1860 (100), lent Rev. A. T. Paget.

COTTAGE IN LANDSCAPE ($16 \times 13\frac{1}{2}$). No data. In Wynn Ellis Sale, May 6, 1876.

COTTAGE, OLD (pair). Exhib. Liverpool 1881 (162), lent H. Schirmacher.

COTTAGE IN A LANDSCAPE. Pool l. corner; large-leaved coltsfoot r.; r. mid-distance, thatched cottage, man and woman at door; a pump to r., trees behind; c. distance a little spired church; l. mid-distance a wood, a paling with two men before it. Canvas (?) 14×21. N.S. Apparently spurious, judged by photograph. Pierpont Morgan Coll. Photo in Witt Coll.

COTTAGE, OLD. "Cottage with steep pitched roof; c. man at open door, two figures on footpath near; woman with pitcher on brink of pool in foreground; wooded ground l., distant landscape beyond; cloudy sky lit up by sun." Canvas, 29×24. N.S. Cf. "The Clay Cottage" (30×24), ex Dawson Turner Coll. Exhib. R.A. 1888 (3), lent Ant. Gibbs; sold by him.

COTTAGE, A CLAY. Millboard, $8\frac{1}{2} \times 11\frac{1}{2}$. *See* "Clay Barn" (Dawson Turner Coll.).

COTTAGE AND ASH TREES. L. a cottage, a girl seated by gate, in red, at foot of a bank; woman in red on track, c., a gleam of water beyond her; trees massed in c. mid-distance; spire on r. horizon. Canvas, $12\frac{1}{2} \times 10\frac{3}{4}$. By Vincent (?). In A. T. Hollingsworth's Coll. Acquired as by Crome from Orrock Coll. Perhaps in Orrock Sale, Apl. 27, 1895.

COTTAGE, with boys sailing boats in the foreground. Wood $7 \times 5\frac{3}{4}$. Exhib. Norw. 1860 (100), lent Rev. A. T. Paget. Passed to Sir James Paget. *Dickes*, p. 59.

*COTTAGE AND BRIDGE (wash drawing). Cottage r. on top of slope; a three-arched bridge in l. mid-distance. Paper $5\frac{3}{4} \times 8\frac{1}{4}$. Reeve Coll. Bt. by Brit. Mus. 1902, No. 379.

COTTAGE AND CATTLE. Exhib. Suffolk St. 1834 (129), lent J. Wadmore.

COTTAGE: figures at door and a donkey ($12 \times 9\frac{1}{2}$). Anon. Sale, Feb. 28, 1863 (56), bt. Pennell.

ALPHABETICAL CATALOGUE

*Cottage Gable in Ruins (wash-drawing). Bee skep on rails, outside old shed in c.; in front, a group of children outlined in pencil only; washtub on l. Paper, $9\frac{3}{4} \times 8$. Formerly in Sherrington Coll. Bt. at Sale of widow (Mrs. Caleb Rose), Mar. 1908, for Colman Coll., Crown Point, Norwich.

Cottage, Peasant, Sheep and Cart (11×16). Anon. Sale, Feb. 28, 1863 (21), bt. Cox.

Cottage and River (w. col.). Exhib. Norw. (282) 1860, lent W. Wilde.

Cottage on a River, Boats and Figures ($9 \times 6\frac{1}{2}$). Anon. Sale, Feb. 28, 1863.

Cottage, Ruined (11×8). Churchyard Sale. Perhaps identical with "Cottage, Clay and Timber" ($8\frac{1}{2} \times 11\frac{1}{2}$), from Dawson Turner Coll.

*Cottage, Sheep coming through Gate (*c.* 1805). A plaster cottage, c., in front of tree clump; l.c. a gateway, sheep flocking through; logs in r. foreground; distant cottages r.c.; in front a cart, to r. Canvas, $22\frac{1}{2} \times 30$. Possibly exhib. Norw. Soc. 1806. "Grove Scene, Sheep." In Randall Wiley Sale, Norwich 1827, bt. by Mr. Wiley. In J. Wiley's possession, Little Plumstead 1920. A copy ($22 \times 28\frac{1}{4}$) was in Anon. Sale, Christie's, Nov. 9, 1920 (67).

Cottage and Trees ($21\frac{1}{2} \times 16\frac{1}{2}$). Exhib. Grosv. Gall. 1888 (129), lent Duke of Westminster. Not in the Duke of Westminster's Coll. now.

Cottage among Trees (drawing). Caleb Rose Sale, Mar. 30, 1908.

Cottage and Waterfall. Canvas, 12×16. Exhib. Grosv. Gall. 1888 (244), lent R. S. Gibbs.

Cottage and Water-Mill in a Glade. A man and two sheep on track, c.; two women r. by cottage door, and an oak r.; l. a mill-house with dormer-window, greyish slate roof; an outhouse and water-wheel; mill on distant hill l.; the track recedes up c. among trees. Sky pronounced egg-blue. Canvas, $16\frac{1}{2} \times 22\frac{1}{2}$. A rather puzzling picture, but I think some of it may be by Crome. Said to have come from Birkbeck Coll., Stratton Strawless, 1918. In Boswell's possession, Norwich 1920.

Cottage: woman at door and broken cart (19×15). Anon. Sale, Feb. 28, 1863 (36).

Cottage and Wood Scene (1820). Crome Memor. Exhib. 1821 (65), lent M. Bland.

*Cottage, Clay and Timber. A broken wall, l., leading to the gable end of a cottage with V-shaped beams; a house seen over the wall, l.; the cottage recedes along road to l.c.; at far end a woman sitting and three children; large trees back the cottage; the road retires to r.c. mid-distance, by a dead willow or two. Millboard, $8\frac{1}{2} \times 11\frac{1}{2}$. N.S. Authenticated by pedigree. Painted for, or bt. by, Dawson Turner. Illust. in his *Outlines of Lithography*. His Sale, May 14, 1852 (39), "View near Norwich," bt. Emery. Possibly the "Ruined Cottage" (11×8) in Churchyard Sale, Mar. 28, 1866, and Woolner Sale, June 12, 1875. A forgery ($18\frac{1}{2} \times 22$) was in Drouot and Petit Sales, Paris. (*See* "Farm Roads.") Another ($9\frac{1}{2} \times 16\frac{1}{4}$) is in Mr. Nutman's Coll. Norwich, ex Palgrave Coll. *Dickes*, p. 59. (Plate XXVI.)

*Cottage in Clump of Trees, Landscape. R. a thatched cottage, a bench outside; small willow extreme r.; the clump of trees reaches to c.; a path runs from r. corner to c. Open distance; a shadow cast by bending tree on cottage wall. Etched by E. Girling after a lost Crome. Etching is $7\frac{5}{8} \times 8\frac{5}{8}$ in B.M. *Dickes*, p. 169 (illust.). Whereabouts unknown. Photo in Witt Coll.

Cottage at Deepham. Exhib. Norw. Soc. 1813.

Cottage at Haddiscoe. Exhib. Norw. Soc. 1816.

Cottage at Harleston. Exhib. Norw. Soc. 1805.

Cottage at Hingham. Exhib. Norw. Soc 1807.

Cottage at Hingham ("painted on the spot"). Exhib. Norw. Soc. 1808.

Cottage at Hingham. Exhib. Norw. Soc. 1811.

Cottage at Hunstanton. Exhib. Norw. Soc. 1807. *See* "Clay Cottage, coigned with brick" (30 × 24).

Cottage at Kirby Bedon. Canvas, 30 × 24. Crome Memor. Exhib. 1821; and Exhib. Norw. 1860 (106), lent J. Wright (of Buxton). *Dickes*, p. 57.

Cottage near Lynn. Exhib. R.A. 1807.

Cottage at Wramplington. From Gurney 1867 Sale. In Sale by Spelman, July, 1872.

Cottage on the Yare. Canvas, 30 × 25. Agnew Exhib. 1908 (3). Sold by Agnew to E. Ruffer.

Cottage near Yarmouth (early). Exhib. Norw. 1860 (130), lent Rev. A. T. Paget. Passed to Sir James Paget. *Dickes*, p. 58.

Cottages. Canvas, $11\frac{1}{2} \times 16\frac{1}{2}$. Exhib. Grosv. Gall. 1888 (282), lent A. Andrews. His Sale, Apl. 14, 1888, bt. Smith, £39.

Cottages, Ducks in Pond. W. W. Pearce Sale, Apl. 23, 1872.

Cottages, Old. Exhib. Norw. 1809.

Cottages, Old (drawing). Caleb Rose Sale, Mar. 30, 1908.

Cottages at Barford. Crome Memor. Exhib. 1821 (52), lent D. B. Murphy. Caleb Rose Sale, Mar. 30, 1908.

Cottages at Cromer. Exhib. Norw. Soc. 1816.

Cottages at Haddiscoe (1818). Exhib. Crome Memor. Exhib. 1821 (106), lent F. Crome.

Cottages at Heigham. Exhib. Norw. Soc. 1820. One in Churchyard Sale, 1866 (13 × 12), ex Bp. of Ely Coll.

Cottages at Hingham. Exhib. Norw. Soc. 1812.

Cottages and Figures (16 × 14). Anon. Sale, Feb. 28, 1863 (29).

*Cottages, Gabled (drawing). Road in foreground, trees l. Pencil, $5 \times 7\frac{1}{2}$. Purchased of Miss Hansell, who had it from her mother, Mrs. Henry Hansell. Colman Coll., Crown Point, Norwich.

*Cottages, Thatched (drawing). Palings in front of gable, l.; roadway and distant trees, r. Indian ink, $8\frac{1}{8} \times 6\frac{3}{8}$. Formerly Theobald Coll., bt. Colman 1910; Crown Point, Norwich.

COTTAGES WITH TREES. "Cottages in a clearing; an oak in front, on a knoll by rutty track; logs lying by; in mid-distance a cottage and shed, woman in doorway and cows in the open. Thready, thin, high lights." Canvas, 32 × 24. Exhib. New. Gall. 1898 (157), lent C. Butler. *Dickes*, p. 92. N.S. Dickes' description not reassuring.

*COTTAGES AMONG TREES: PEASANTS AND CATTLE. Cottages among trees; peasants and cattle on winding road; ducks in pool, foreground. Canvas, 23 × 18½. From J. Prior Coll. Cambridge. In C. Barton Sale, May 3, 1902 (13), bt. Falcke. N.S. Passed by good authorities. Untraced.

COTTAGES BY WATERSIDE. Exhib. Norw. 1860, lent R. N. Bacon.

COTTAGES AND WATER. Exhib. Norw. 1860 (62), lent Rev. J. Gunn; and Norw. 1874 (48).

COTTAGES ON BANK OF STREAM (15 × 19½). H. B. Mildmay Sale, June 24, 1893, bt. Gooden.

*COW TOWER ON THE SWANNERY MEADOW (v. early). The River Wensum across foreground; c., moored to opposite bank, a barge by a landing-stage, timber lying on the shore; c. the old round tower; beyond it, l., a house among trees; r. a cottage and a sloping road, a horse and cart on it. Coarse-grained canvas, and the handling is almost childish. Canvas, 18 × 24. Exhib. Norw. Soc. 1806, painted much earlier. Said to have been in J. B. Crome's Sale, 1834 (100). Passed to a Mrs. Wilson (Theobald says), whose father-in-law was a dealer and Crome's friend. (Dickes says Mr. Watson.) Colman bt. it from her. Colman Coll., Crown Point, Norwich. *Dickes*, p. 50 (illust.); *Theobald*, p. 27; *Binyon*, pp. 11, 20 (illust.). Photo in Witt Coll.

COZEN'S HOUSE, NORWICH, VIEW TOWARDS. Exhib. Norw. Soc. 1811.

CREEK SCENE. Exhib. Norw. Soc. 1814.

CREEK SCENE, NEW MILLS. Exhib. Norw. Soc. 1812. *See* "New Mills: men wading."

*CROMER, COTTAGE NEAR (*c.* 1806). Thatched cottage and barns, in one, across from r. to l.c.; a chimney at l. end; a little cart at l. end of building; a woman in door, c.; a donkey r.c.; a small mill in l. distance. Damaged and to some extent repainted. Wood (transferred), 9¾ × 15½. From the C. Herring and G. Sharland Colls. F. Gaskell Coll. 1920.

CROMER, LANE NEAR. Exhib. Norw. Soc. 1813.

CROMER, LANE NEAR. R. foreground a lane running away to a wood in r. mid-distance; beyond the wood, flat land, bounded by cliffs and sea; town on cliff top; c. mid-distance a large oak, the outpost of a grove which recedes to l.; a man with back turned, working at a felled trunk supported by a second trunk; over his head a winding track into wood. Canvas, 44 × 32. N.S. Photograph only seen: it suggests J. B. Crome. A tree drawing by him in Brit. Mus. closely resembles this in style. Count Matsukata Coll., Japan. Photo in Witt Coll.

CROMER BEACH—BELOW CLIFF (1809). Exhib. Norw. Soc. 1809. *See* "Coast Scene, near Cromer (?)."

CUMBERLAND, VIEW, ULLESWATER IN DISTANCE. Exhib. Norw. Soc. 1809.

CROME

CUMBERLAND SCENE. Crome Memor. Exhib. 1821 (51), lent D. B. Murphy. *See also* " Raven's Crag, Cumberland." *Dickes*, p. 123. And " Slate Quarries."

CUMBERLAND SCENE (1817). Crome Memor. Exhib. 1821 (3), lent W. Spratt. *See also* " Raven's Crag, Cumberland."

*DAWN (*c.* 1805-06). On crest of hill, looming against sky, a thatched shed l., and barn c.; at far end of barn a horse and cart; sky overcast at top, with smoke-grey, gradating to clear primrose, r.; a tree against sky l. distance. Canvas, $12\frac{3}{4} \times 11$. Formerly owned by William Davey of Norwich and his son, Canon Davey of Lampeter. Bt. from latter by Colman 1894. Colman Coll., Crown Point, Norwich. *Dickes*, p. 49; *Theobald*, p. 28; *Binyon*, pp. 15, 47 (illust.). Photo in Witt Coll.

DEREHAM, COTTAGE SCENE (1817). Crome Memor. Exhib. 1821 (108), lent Miss Paget.

DICKLEBOROUGH, VIEW AT (1820). Crome Memor. Exhib. 1821 (28), lent W. Stark.

*DOCKS BY A PALING (? 1813). Foot of tree trunk, c. backed by a wall, a low hill behind, l.; a dock in front. Millboard, $6\frac{1}{4} \times 13\frac{1}{2}$. Possibly the " Docks," exhib. Norw. Soc. 1813. From J. Stark's Coll. Bt. from Mrs. A. Stark by Theobald. Bt. by R. J. Colman 1910. Crown Point Coll., Norwich.

DOG'S HEAD (" JACK "). Perhaps exhib. Norw. Soc. 1818. Exhib. Norw. 1860, lent D. Gurney.

*DOLGELLEY, N. WALES (w. col.). Church on l. of c.; river and trees in mid-distance, mountains beyond. $12\frac{1}{4} \times 6\frac{7}{8}$. Formerly in Sherrington Coll. Bt. at widow's (Mrs. Caleb Rose) Sale, Mar. 1908. Colman Coll., Crown Point, Norwich.

DRAYTON, COTTAGE SCENE (1815). Crome Memor. Exhib. 1821 (69), lent F. Crome.

DUKE'S PALACE, SITE OF NEW BRIDGE (1817). Crome Memor. Exhib. 1821 (13), lent S. Paget.

*DUNHAM (w. col.). Water across foreground, weeds in l. corner; far bank, c. a slender tree; l. edge silver birches; r. against sky, gable of a barn with lean-to shed, a tall sign-post, and trees; trees across distance, r.c. to l. Paper, $6\frac{3}{4} \times 9\frac{1}{4}$. Print Room, Brit. Mus. Presented by J. B. Crome to T. Palmer 1832. Passed to E. Barwell. Exhib. Norw. 1874 (146). Bt. by James Reeve 1883. Bt. by Brit. Mus. 1902, No. 373. *Dickes*, p. 149 (illust.). *Cundall*, pl. 31. Photo in Witt Coll.

DUTCH BOATS. Exhib. Norw. Soc. 1812.

DUTCHMAN RUNNING BEFORE THE WIND. N.S. In Staats-Forbes Coll. Exhib. Leicester Gall. 1906. Sold by Agnew to J. G. Johnson, Philadelphia.

*EARLHAM GARDEN (*c.* 1810–12). Grass edge of drive, backed by trees, l.; a drive runs from r. corner past a one-storied wing of the house to c., ending under trees; a tall wall-end on r. edge of picture; l.c. a man and woman walking under trees; distant view through tree stems, l.; a garden roller c. distance. Wood, $21\frac{1}{4} \times 30$. Painted in the main by Crome, and in part by his pupils, the Miss Gurneys. Now in Sir E. Gurney's Coll., Sprowston.

ALPHABETICAL CATALOGUE

*Earlham, Wood Scene and Cottage (early). Wood scene, pool in front by a paling, a man in red; a tall oak, l., in front of a round-ended cottage with steep, thatched roof; road running away from r. foreground to r. distance, flanked on its l. by a grassy bank, lined by trees. Wood, $19\frac{1}{2} \times 15\frac{1}{2}$. Acquired by Mr. Geldart from Crome. In Miss Geldart's Coll. 1920. Irreparably darkened; *Theobald*, p. 37.

Earlham, Trees at (1820). Crome Memor. Exhib. 1821 (17), lent W. Spratt.

*Edge of Wood (*c.* 1811). Pool l. and c., a log lying c.; sandy track recedes down r., on it a cart and donkey, a red-vested man driving; black and red cow at edge of trees, which stretch from l. corner to r.c. mid-distance; two slender trees cut sky r.c., by the cart. ? Canvas, 10×13. Said to have been painted for Girling of Yarmouth. From Orrock Coll. In A. T. Hollingsworth's Coll. 1920

Edge of Wood. Cottage, figures on road. Wood, $12\frac{1}{2} \times 16$. N.S. G. Holmes Sale, Apl. 25, 1903, bt. McLean, £75.

Edge of a Wood. Cattle, and a peasant watering horse at ford. 26×32. N.S. Anon. Sale, June 3, 1901, bt. Nichols, £682 10s.

Edge of the Wood: Man on horse. L. foreground an old trunk leaning to c. against sky; c. mid-distance man on a horse beyond a paling; a clump of trees r.c. distance; a track runs from r. foreground to r. distance, another from r. foreground to c. mid-distance; flat distance c. Canvas, $14 \times 18\frac{3}{4}$. N.S. Spurious, judged by photo. Heinemann Sale, Munich 1912. Photo in Witt Coll.

Edge of a Wood: Man and Dog. R. foreground man and dog on road; l.c. foreground an oak stump, backed by trees; r.c. mid-distance a row of trees in perspective curling to l. across c. distance; open country r. distance, a clump of trees against sky. N.S. Rev. W. T. Saward Coll., Nottingham. Photo in Witt Coll. Apparently spurious, judged by photo.

Edge of Wood: Peasant and Donkeys. Two donkeys r.; a man in red waistcoat c.; trees massed l.; a church tower in r.c. distance; blue distance r.; a pool in l. foreground, russet foliage very small in treatment. Wood, $23\frac{1}{2} \times 18\frac{1}{2}$. W. H. Crome has been suggested as the painter. Orrock Sale, June 4, 1904, bt. Agnew. Sold to Pandeli Ralli. His Coll. 1920. Much overlaid by another hand than Crome's. *See Burlington Mag.*, v., p. 415.

*Edge of the Wood: Sheep. L. four oaks, sheep beneath them; the wood retires l.; a belt of trees crosses picture in mid-distance; r. a level common stretches to this belt; two women on a track; flat distance with estuary. Wood, $21\frac{1}{2} \times 16\frac{7}{8}$. N.S. Judged by photo, passable. Said to have been in Dawson Turner Coll. Possibly exhib. Grosv. Gall. 1889 (113), lent W. Lockwood. Measurement given 17×21 and description reversed. In Dunn Sale, June 18, 1892, as from D. Turner Coll., bt. Wallis. Now McCormick Coll., Chicago. Photo in Witt Coll.

*Edge of Wood: two Sheep (? *c.* 1812). L. foreground a log and spray of leaves; c. two sheep, the ram nearly profile r., lying on road which bends to r. and there turns sharply up the edge of a bank and passes five trees on the top of the slope; to l., just above sheep, a large and a smaller oak on near end of the

bank; trees receding obliquely to l. distance; r. mid-distance, fields and a slope beyond, backed by distant wood. Canvas, 23 × 17⅛. N.S. Judged by photo, genuine. This is somewhat similar to "Way through the Wood" (20½ × 16½). From Lord Stafford's Coll. Exhib. French Gall., London 1893. No. 876 J. G. Johnson Coll., Philadelphia, called "View on Mousehold Heath."

EDGE OF A WOOD: with Timbered Cottage. Timbered cottage c. mid-distance; l. a tall oak; c. a timbered cottage with a sign-board, backed by trees; distant view r. Panel, 16 × 18¾. N.S. Spurious. Hoving & Winborg Sale, Stockholm, Dec. 1918. Photo in Witt Coll.

ELMHAM, NORTH (1814). A pair. Crome Memor. Exhib. 1821 (80 and 89), lent F. Stone. A "North Elmham" was in a Sale by Messrs. Spelman, July 2, 1872 (83).

ERPINGHAM GATE: Coach. W. W. Pearce Sale, 1872.

EVENING. Exhib. Norw. Soc. 1806.

EVENING (oils). Exhib. Norw. Soc. 1808.

EVENING. Exhib. Norw. Soc. 1810.

EVENING (oils, sketch). Exhib. Norw. Soc. 1811.

EVENING. Exhib. Norw. Soc. 1820

EVENING, LANDSCAPE. Exhibit. Norw. Soc. 1821, and Memor. Exhib. 1821 (71), lent J. B. Crome.

EVENING, LANDSCAPE. Exhib. Leeds 1862, lent Queen Victoria. Apparently no longer in Royal Coll.

EVENING, LANDSCAPE. Canvas, 26 × 32. Exhib. R.A. 1875 (215), lent W. H. Haines.

EXTENSIVE LANDSCAPE (in style of Koninck). Canvas, 23 × 30. Spurious; attributed to Crome in Sedelmeyer Sale, Paris 1907. Photo in Witt Coll.

*FARM PREMISES (drawing). Backyard with water-butt l.; figure near palings r. Indian ink, 7¾ × 5⅞. Formerly in Sherrington Coll. Bt. at widow's (Mrs. Caleb Rose) Sale, Mar. 1908. Colman Coll., Crown Point, Norwich.

*FARM AND POND (*c.* 1814–16). Pond in foreground, two figures to r.; on far side, c., a cow on bridge; trees encircle the far bank; beyond, a field in sunlight; the farm left; trees across picture, beyond. Wood, 14 × 11. Bt. from Crome by Rev. Richard Turner of Yarmouth. Exhib. R.A. 1876 (16), lent W. R. Fisher. In Miss Fisher's Coll., Sevenoaks. *Dickes*, pp. 70, 71 (illust.), he assigns it *c.* 1811; *Theobald*, p. 39. Reproduced *Mag. of Art*, 1882, v., p. 221. Photo in Witt Coll. (Plate XXIX.)

FARM-HOUSE NEAR YELVERTON. A farm-house with trees behind, on a road. Wood, 7¼ × 6. N.S. Painted by Crome as demonstration for pupils. In the possession of Col. Nichols. *Dickes*, p. 115.

FARM ROAD. Exhib. Glasgow 1901, lent J. P. Forrester Paton.

FARM ROADS. Roadway fills foreground, curving to r. away to c. distance, past a row of dead willows; l. foreground, a thatched barn with timbered end, two figures at far end; l. a cottage, trees beyond, the nearest arching

FISHMARKET, BOULOGNE

J. H. GURNEY, ESQ.

towards c. Canvas, 18¼ × 22. Apparently spurious. Probably faked from lithograph of "Clay and Timber Cottage" (8½ × 11½) in Dawson Turner's *Outlines of Lithography*. In Drouot Sale, Paris, Apl. 20, 1876. Etched in Catal. by J. Haro. In Petit Sale, Paris, June 17, 1904. Print and photo in Witt Coll.

FARMYARD (sketch in oil). Exhib. Norw. Soc. 1805. Perhaps the picture bt. from Crome Sale by T. Woolner. His Sale, June 12, 1875.

FARMYARD AND BUILDINGS (11 × 8). Churchyard Sale. Possibly identical with "Clay Barn, Timbered" (8½ × 11½), from Dawson Turner Sale, 1852.

FELLMONGER'S, SANDLINGS FERRY. Exhib. Norw. Soc. 1805. Apparently in T. Woolner Sale, June 12, 1875.

FIGURES (sketch). Exhib. Norw. Soc. 1805.

FINE TREES, LANDSCAPE (48 × 40). Gillott Sale, Apl. 26, 1872.

FINE TREES, LANDSCAPE (22 × 17). Addington Sale, May 22, 1886. *See* "Colney, Woody Landscape" (22 × 16½).

FISH (12 × 10). Anon. Sale, Feb. 28, 1863.

FISHER, MISS ANNE (sketch). In possession of Mr. N. E. H. Fisher.

FISHERMEN IN BOATS. Exhib. Norw. Soc. 1808. Perhaps the "Fishermen unlading Boats," in T. Woolner Sale, June 12, 1875.

*FISH MARKET, BOULOGNE (1820). A column of figures on sands, from r. corner to l. mid-distance, where is a man on a horse; immediate r. foreground, two boys and a dog; r. corner a man in canary-yellow coat, and one in white shirt; c. a group of women, a basket-lid by them; l.c. foreground, a man carrying a basket, at his feet a large square fish-basket; l. mid-distance a group of men and women by a lantern. Sails beyond, and c., distant boats along the edge of the sea. Line of cliffs across the picture. Sky is washed, cobalt blue, with pale amber cumulus clouds. Canvas, 20 × 33. Painted from sketches made in France, 1814. Exhib. Norw. Soc. 1820. Passed to W. Freeman; by him lent Memor. Exhib. 1821 (87). Exhib. Norw. 1874 (65); R.A. 1878 (14), lent Hudson Gurney. J. H. Gurney Coll. Keswick Hall, Norwich. *Dickes*, p. 132 (illust.); *Theobald*, p. 34; *Binyon*, p. 30; *Cundall*, pl. 24. Photo in Witt Coll. (Plate XLV.)

FLAX MILL. "An Old Oak, a masterly study." In Miller Sale, May 21, 1858.

*FLINT, A. "Large flint in foreground; behind it a gravel pit, and beyond, Mousehold Heath; grey sky." 9 × 12. N.S. Probably genuine. Painted for a Mr. Stone, a Norwich architect. Exhib. Grosv. Gall. 1888 (331), lent Woolner.

*FLINTS, STUDY OF (? *c.* 1811). L. corner dandelion and daisy; c. a broken flint, the inside to front. Wood, 8¼ × 12. Presumably exhib. Norw. 1860, lent T. Brightwell. Bt. by Colman at R. W. Burleigh Sale, Halesworth, 1883. Colman Coll., Crown Point, Norwich. *Dickes*, p. 93 (illust.); *Theobald*, p. 29. Photo in Witt Coll.

FOREST SCENE. Andrews Sale, 1873, bt. Cox.

*Forest Scene. Cottage and two peasants on road. 10 × 12½. R.A. 1890. In Crews Sale, July 1, 1915. I believe this was genuine; it was small and neat in style.

Forest Scene with Deer. "Clump of oaks with richly tangled branches and stag-horns, c.; l. foreground group of deer; open ground and trees in distance." ? Canvas, 29½ × 39. N.S. Presumably not by Crome. Humphrey Roberts Sale, May 22, 1908, bt. Sidney, £157. *Dickes*, p. 92.

Forest Scene: Deer at pool. Pool fills foreground; on opposite side a stag, l.c.; a bank r.; tall dying oak on it; c. mid-distance an oak on a hillock; a deer to l.; woody distance. Canvas, 22 × 16. In Rochebousseau Sale, Paris, May 5–8, 1873. Etched for Catal. by M. Lalanne. Print in Witt Coll. Etched illustration seen is no real guide. But doubtful.

Forest Scene: Peasant on path. Peasant on path by a pool. Wood, 20½ × 16½. N.S. Painted for S. Paget of Yarmouth (his receipt sold with it). Passed to Sherrington. In his widow's (Mrs. Caleb Rose) Sale, Mar. 30, 1908 (51), bt. Leggatt. Passed to Humphry Ward, sold with many of his pictures. For woodland picture, similar size, *see* "Wood Scene, Pool in front, 1821" (? 20 × 16).

Forest Scene: Pool and Figures (19½ × 16). Orrock Sale, June 4, 1904, bt. Wallis. Perhaps by Lancaster or the elder Ladbrooke. *See Burl. Mag.*, v., p. 415.

Forest with Pool. "Dark trees fill most of picture; a large dead tree c. front; to l. a broken fence; path r.; pool extreme l." Wood, 20½ × 16¾. N.S. From G. Salting Coll. Passed to Wallis, thence to Mr. Williams. Sold 1908, bt. Agnew. Sold to Rt. Hon. A. J. Balfour. In his Coll. 1920.

Forest Scene: Stream and Woman. "Stream in foreground; peasant woman r." Wood, 19½ × 16. N.S. Probably genuine. J. Staats-Forbes Coll. C. Barton Sale, May 3, 1902 (14), bt. Wallis. *Dickes*, p. 98.

Forest Scene: Woodman. W. E. Gladstone Sale, 1875, bt. Bromilaw. Possibly same as "Marlingford, the Woodman" (24 × 18½), q.v.

Forest, Hampshire, View in. Exhib. Norw. Soc. 1806.

Forest Trees: Oaks. Large oak with zigzag branches; russet foliage; hard blue sky and cumulus. Canvas, 29 × 24¼. Spurious. By Paul or Wigger. 1182–75, Victoria and Albert Mus. Bt. 1875. *Dickes*, p. 70. (Plate XXVII.)

Fritton, View near (1814). Crome Memor. Exhib. 1821 (97), lent F. Crome.

Gainsborough, Sketch in manner of. Exhib. Norw. Soc. 1806.

*Gate, The ("Norgate Crome"), *c.* 1816. Road in foreground; gate into wood c. mid-distance; two donkeys lying r. in front of massed trees; a woman seated and a man lying by a pedlar's basket before gate; trees close the view in background. Very loose and free in handling; fine atmosphere. Canvas, 27½ × 25. Owned by Norgate. By him exhib. Norw. 1860. In his Sale, Norw. 1873. Passed to Staats-Forbes. Exhib. with his Coll. in Grafton Gall. 1905 (288). In Theobald Coll. 1906. Exhib. Leicester Gall. 1906. Sold to R. J. Colman 1910. Colman Coll., Crown Point. A little version, with one donkey and no figures, in part perhaps by Crome, was in Messrs. Brown and Phillips' possession 1920. It came from the Woolner and Coventry Patmore Colls. *Theobald*, p. 35; *Burl. Mag.*, vii., p. 325; *Cundall*, pl. 10.

*Gate on Road (wash drawing). Tree trunk l. corner; railing and gate across drawing; cows beyond and a man by gate; tree background. Paper, $4 \times 6\frac{5}{8}$. James Reeve Coll. Bt. by Brit. Mus. 1902, No. 378.

*Gibraltar Watering-Place, Norwich. R. foreground a man dismounting from a mule, at a watering-place; immediately beyond him palings running down to, and parallel with the stream; trees and a house over them; a boat with two figures l.; on r. bank, c., a boat-house, and beyond it the distant l. bank with trees closing the view. Canvas, $38\frac{1}{2} \times 53\frac{1}{2}$. N.S. Judged by photo, genuine. In Anon. Sale, Feb. 28, 1863, bt. Rainger. In Lord Suffield's possession. Bt. by Boswell; possibly passed through Orrock's hands. Exhib. Grosv. Gall. 1889 (51), lent W. Lewis. Exhib. at Bradford. In A. Sanderson Sale, July 3, 1908, bt. Arthur Smith (a dealer in Knightsbridge, now dead). *Dickes*, pp. 102-3. Reprod. in *Art Journal*, 1897. Photo in Witt Coll.

*Glade Cottage (? *c.* 1812). Glade in a wood, trees in l. foreground, and further back, r., a cottage; a woman with milk-pail and dog advancing. Canvas, $43\frac{1}{2} \times 35$. N.S. Judged by photo, genuine. Once owned by B. Barton, Woodbridge. Perhaps exhib. B.I. 1853 (125), lent Fordham. Exhib. Norw. 1860 (27), R.A. 1880 (23), lent C. Flower (Lord Battersea). On his death passed to A. Flower, who sold it to Boswell. Passed to J. Pierpont Morgan. *Dickes*, p. 131; *Theobald*, p. 39; engraved in A. Cunningham's *Cabinet Gall.*, 1834, ii., p. 23; *Cundall*, pl. 9.

Glade Cottage. "A rude avenue seen in perspective; on the r. a cottage beneath trees and a detached birch(?) tree; r. a girl with buckets and a dog. A stormy sky." Canvas (?) $24\frac{1}{2} \times 19$. N.S. Presumably spurious and based on the "Glade Cottage" which passed through B. Barton and Fordham Colls. to Cyril Flower (Lord Battersea), $43\frac{1}{2} \times 35$. Exhib. Grosv. Gall. 1889 (68), lent Orrock. Orrock Sale, June 4, 1904, bt. A. Smith. (Another, same size, in Christie Sale, Feb. 21, 1903, bt. Wigzell.)

Glade, A Woodland. Exhib. Liverpool 1881 (200), lent A. Wood.

Goberry Park, Cumberland, Scene in. Exhib. Norw. Soc. 1807.

Goodrich Castle, Entrance to. Exhib. Norw. Soc. 1805.

Goodrich Castle, Entrance to (Morning). Exhib. Norw. Soc. 1806.

Goodrich Castle, Great West Tower. Exhib. Norw. Soc. 1805.

Grange Bridge, Borrowdale (drawing). Caleb Rose Sale, Mar. 30, 1908.

Gravel Pit. Exhib. Norw. Soc. 1810.

Gravel Pit (Evening). Exhib. Norw. Soc. 1814. *See also* "Mulbarton Gravel Pit."

Grove Scene (w. col.). Exhib. Norw. Soc. 1809.

Grove Scene. Exhib. Norw. Soc. 1812.

Grove Scene. Exhib. Suffolk St. 1833 (82), lent J. Stark.

*Grove Scene (1820). A road winding from r. foreground to c. distance, under trees. L. foreground three figures and two felled trees, by a pool; a bank r., cows seen over it; three oaks in r. foreground. Canvas, $18\frac{1}{2} \times 25\frac{1}{2}$. Exhib.

Norw. Soc. 1820. Painted for Mrs. Crome. Sold by her, 1821, to J. Geldart. Exhib. Crome Memor. Exhib. 1821 (76), lent R. Geldart. Bt. by Colman 1890. Exhib. R.A. 1891 (9). Colman Coll., Crown Point, Norwich. *Dickes*, p. 134 (illust.); *Theobald*, p. 27; *Binyon*, p. 39 (illust.); *Cundall*, pl. 7. Photo in Witt Coll.

*Grove Scene, Lake in Distance (w. col., ? *c.* 1809). Road across foreground, tall ash trees r. and l.; vista up c., a lake or stream at end, with trees on bank, tree stems, washed out and painted over, now reappearing. Whitey-brown paper, $22\frac{1}{4} \times 16\frac{1}{4}$. 1749–1871, Victoria and Albert Mus. Perhaps exhib. Norw. Soc. 1809, and B.I. 1850 (99), lent W. Smith. Presented by W. Smith, 1871, to the Victoria and Albert Mus. A replica is in Colman Coll., Crown Point, Norwich. *Cundall*, pl. 26; *Dickes*, p. 147. Photo in Witt Coll.

*Grove Scene, Lake in Distance (w. col.). Broken ground on edge of mere—trees r. and l. of water c. Paper, $22\frac{1}{2} \times 16\frac{1}{2}$. Formerly in Sherrington Coll. Bt. at widow's (Mrs. Caleb Rose) Sale, Mar. 1908. Colman Coll. A replica in Victoria and Albert Mus. (*See* above.)

Grove Scene (Sheep). Exhib. Norw. Soc. 1806. *See* "Cottage, Sheep coming through Gate" ($22\frac{1}{2} \times 30$).

Hackford, View near (1813). Exhib. Norw. Soc. 1813, and Crome Memor. Exhib. 1821 (83), lent J. W. Wright.

Hackford, View near. Crome Memor. Exhib. 1821 (103), lent Lady Jerningham.

Hardingham, Scene near (1816). Crome Memor. Exhib. 1821 (42), lent C. Turner.

*Harling Gate (*c.* 1817). A man in red seated by a log in foreground; paling, red-roofed shed and tree, r.; a road c. and a gate; paling to l.; a field beyond and a cottage set in trees; a barn l.; trees and hill in distance. Cool, greyish tone; grey sky. Canvas, $21 \times 16\frac{3}{4}$. Inscribed on back that it was painted for one of the Miss Gurneys; was given to Fulcher by Crome, and passed to Mr. Fison. In his Sale at Yarmouth, "thirty years ago"; this was written apparently *c.* 1874, when the picture was in a sale at Deerbolt's Hall, Earl Stonham. The owner perhaps was C. W. Gray. In Liverpool Sale, Mar. 19, 1909, bt. Agnew. Lord Curzon's Coll. 1920. (Plate XXXIX.)

Harling Gate. A peasant: a figure and donkey r. Canvas, 12×10. N.S. Presumably not by Crome. From Mrs. Byng's Coll. In Anon. Sale (? hers), Mar. 3, 1902, bt. Wallis. Reappeared in C. Barton Sale, May 3, 1902 (15), bt. Wallis. Apparently similar composition to above picture, with different figures.

Harwich, View near. Water across foreground; on l. bank an oak, a cottage just beyond; timber bridge crosses the water, c., to r. bank, on which a single dead tree stands; a shoulder of down across c. distance; a mill in c.; sea in r. distance, sails on it. Cumulus clouds. Canvas, $37\frac{1}{2} \times 44\frac{3}{4}$. A "Harwich" was exhib. Norw. 1860 (35), as the joint work of Crome and J. B. Crome, lent T. Wells. It had been commissioned by Evans Loombe from J. B. Crome. According to one story Crome painted the sky. It was companion to the "Scene near Bury," by J. B. C., in the Norwich Mus. Loombe gave it to T. Wells. Exhib. Norw. 1874, catalogued as by J. and J. B. Crome.

Also exhib. Norw. 1878, 1883, as by J. Crome. Passed to Miss Wells. Exhib. Norw. 1894, as by J. Crome. Sold, and exported to America. The picture described above was acquired by Sulley (?) (from a note by James Reeve) and Messrs. Knoedler, and is in America (1920). Photo in Witt Coll.

*Hautbois Common (1810). Oaks running diagonally from r. foreground to l.c. mid-distance; two donkeys r. foreground; a waggon with two horses on road c., among the trees; near ground in tone; mid-distance and distance in sun; c. mid-distance, gable of cottage; cottages and willows l.; a loose track curves in c. foreground. Panel, 22 × 35. *C.*88–1 in Metropolitan Mus., N. York. Exhib. Norw. Soc. 1810. Crome Memor. Exhib. Norw. 1821 (37), lent F. Stone. Passed through Sherrington Coll. Perhaps in his Sale, May 1, 1858. Exhib. Internat. Exhib. 1862 (125), lent Mrs. Ellison. Ellison Sale, May 16, 1874, bt. Agnew. A. Levy Sale, Apl. 16, 1876 (288), bt. in. Levy Exors. Sale, May 3, 1884, bt. Lesser. Passed to Sedelmeyer, who sold it to Marquand, 1888. Presented by him to Metropolitan Mus., N. York, 1888. *Dickes*, pp. 67, 68; *Burl. Mag.*, xxii., p. 270 (illust.). Photo in Witt Coll.

Hautbois, View. Exhib. Norw. 1860 (179), lent T. Brightwell.

Hawthornden, Landscape (30 × 40½). J. Heugh Sale, 1874, bt. McLean. Murietta Sale, Apl. 7, 1883. Anon. Sale (Robinson and Fisher), July 1, 1892, bt. Hanson.

Hay Barges. A lumpy sea at the mouth of the Thames (?). In the c. two sailing barges leaning over to the wind; in the distance a line of low white cliffs. Canvas (?) 15 × 18½. N.S. But spurious, on good authority. Exhib. Grosv. Gall. 1889 (82), lent J. Orrock. Fine Arts Soc. 1903 (14). Apparently not in his 1904 Sale.

Heath Scene. Exhib. Norw. Soc. 1814.

Heath Scene: Sun after Storm. Exhib. Norw. Soc. 1819.

Heath; Cattle and Mill. "Flat expanse of broken ground receding to distance; light falls on a mill; cattle in c. foreground and l. distance. Cloudy sky." Canvas, 17½ × 26. N.S. Exhib. R.A. 1888 (36), lent Lady Jane Swinburne. Miss Swinburne Sale, May 26, 1916 (122), bt. Leggatt. Whitelaw Reid Coll., U.S.A. *Dickes*, p. 97.

Heath Scene, Cows and Sheep. R. corner a low rail and felled trunk; c. a group of sheep; l. a pool; r. background a thatched shed and stumpy oak, a red cow profile r. at its foot; c. background a red cow standing and a black and white calf lying down on a knoll; on the top an oak sapling; a church tower in l. distance. Canvas, 27½ × 35½. Perhaps in Anon. Sale, May 16, 1874. Adamson Sale, 1875, bt. in. Exhib. R.A. 1894 (27), lent G. Holmes. Holmes Sale, Apl. 25, 1903, bt. Permain. F. Lloyd Coll. 1920. Perhaps by J. B. Ladbrooke. A "Heath Scene," apparently by same hand and same size, is in Sir Leicester Harmsworth's Coll. *See* "Mousehold Heath: Cart and Donkey" (27½ × 35½), and "Norwich, View near" (27 × 35).

Heath Scene and Mill. T. Woolner Sale, June 12, 1875.

Heath Scene, Sunset. L. foreground bank with trees and scrub; a road runs across foreground dropping down hill to r.; a cart with three horses, led by waggoner going to r.; r. mid-distance a low hill, a road winding up its side;

two mills against sky; three poplars l.c., cut sky-line of rolling distance. Canvas, 49½ × 25½. No. 226 in National Gall. of Scotland. Not by Crome. Perhaps by same hand as "Heath Scene: Cows and Sheep" and "Mousehold Heath: Cart and Donkey." Presented by Staats-Forbes, 1899. *Mag. of Art*, 1900 (illust.). Photo in Witt Coll.

HEIGHAM. Exhib. Norw. Soc. 1812.

HEIGHAM MARSHES. Exhib. Norw. Soc. 1810.

HEIGHAM, VIEW AT (1815). Crome Memor. Exhib. 1821 (107), lent Miss Paget.

HEIGHAM, VIEW AT (1819). Crome Memor. Exhib. 1821 (47), lent Rev. J. Homfray.

HEIGHAM, VIEW AT. Staats-Forbes Coll. Exhib. Grafton Gall. 1905; Leicester Gall. 1906.

HEIGHAM, RIVER AT. Exhib. Norw. Soc. 1812.

HEIGHAM RIVER. Exhib. Norw. Soc. 1816.

HEIGHAM, ROAD SCENE. Exhib. Norw. Soc. 1811.

HEIGHAM, SCENE IN. Exhib. Norw. Soc. 1813.

*HELLESDON, VIEW AT. Cliff-like bank l., houses on top, a gate at foot; l.c. mid-distance, on lower level, houses and sheds; clump of trees c. and roof just seen; two small houses r.c. mid-distance, on the plain, two trees just to r; a river winds from r. corner across to l.c. and away to r.c., behind the little houses. "Very little colour in it" (D. Turner). Canvas, 14 × 20. N.S. Pedigree indicates authenticity. Painted for, or bt. by, Dawson Turner. Illust. in his *Outlines of Lithography*. D. Turner Sale, May 14, 1852 (42), bt. Rudder. Perhaps exhib. R.A. 1870 (68), lent C. H. Gurney. In J. Baker Sale, 1873, a "'Norwich River,' ex Dawson Turner Coll. and exhib. R.A. 1870," occurred. This appears to be identical with the "View of Hellesdon." *Dickes*, p. 49.

HELLESDON, VIEW NEAR (1819). Crome Memor. Exhib. 1821 (101), lent Lady Jerningham.

HERRINGFLEET, VIEW FROM. Exhib. Norw. Soc. 1810.

HETHEL HALL (1817). "Farm-house surrounded by trees, figures passing along road. A picture in his best manner. Upright." Exhib. Norw. Soc. 1817. Crome Memor. 1821 (90), lent J. H. Gurney. Norw. Loan Ex. 1860 (50), lent J. H. Gurney. In Overend, Gurney & Co. Sale, Mar. 13, 1867 (274), date given as 1819.

HINGHAM LANE SCENE (1812). Crome Memor. Exhib. 1821 (39), lent S. Paget. *See also* "Hingham, Near" (24¼ × 32¼).

HINGHAM LANE SCENE (1815). Crome Memor. Exhib. 1821 (21), lent E. Valpy.

*HINGHAM, NEAR (*c.* 1812). Twin oaks l. foreground, pool c., small oak within palings r.; c. mid-distance a dead tree reflected in pool; sunny slope in distance. Cumulus clouds. Canvas, 24¼ × 32¼. No. 1504 in Tate Gall. Perhaps exhib. Norw. Soc. 1812. Crome Memor. Exhib. 1821 (39), lent S. Paget. Perhaps exhib. Suffolk St. 1834, lent J. Stark. Said to have been found by one Gooden. Passed to J. Gillott. Apparently in his Sale, Apl. 26, 1872, "Landscape, richly wooded." Said to have gone to America. Passed

to Mrs. Bischoffsheim. Bt. by Sir H. Tate. Exhib. Guildhall 1894 (81). Presented to Tate Gall. 1894. The composition etched by Crome, 1813; some say the picture was forged after the etching. *Dickes*, pp. 89, 90 (illust.); *Theobald*, pp. 59, 60. He favours view that it is a forgery, perhaps by A. G. Stannard. Photo in Witt Coll. In the main Crome's work; the tree and most of the sky are his. The palings probably not, nor the distant hill; c. the ground has been re-touched.

*Hollow Road (w. col.). Cart and three donkeys coming from c.; high bank r.; same l., with line of trees. Paper, $16\frac{1}{4} \times 24\frac{1}{4}$. Print Room, Brit. Mus. Bt. 1871. (Plate XXIV.)

Homestead, An English. Exhib. Manchester 1857 (210), lent J. C. Grundy. Apparently in J. Davies Sale, 1855 (50×38, probably with frame), bt. in. In Anon. Sale, 1859, bt. Rhodes. In Graves Sale, 1868, bt. Rowbotham.

*Honingham (1813). Dyke Church, c. against sky; l. foreground a field, reaching to mid-distance, where some cattle are; r. corner a stream curving to c. mid-distance; on r. bank a squat oak, and housetop seen beyond; fields in l. distance. The sky has suffered. Canvas, $14 \times 17\frac{1}{2}$. Memor. Exhib. Norw. 1821 (102), lent Lady Jerningham. Passed to Mrs. Winston, daughter of W. C. Ewins, of Norwich. Bt. from her by James Reeve. Bt. by H. S. Theobald, K.C., and sold to R. J. Colman, 1910. Crown Point, Norwich. *Theobald*, p. 37.

*Horse Watering (pre. 1800). A horse drinking in r. corner, a man and child riding; c. a railing; chimneys and a ruined tower in background. Brown monochrome. Millboard, $13\frac{1}{2} \times 10$. Belonged to William and to Canon Davey. Bt. by J. Colman, 1895. Colman Coll., Crown Point, Norwich.

Horstead Marl Pits (12×6). Churchyard Sale, 1866. *See also* "Marl Pit" (1805).

*Houses and Village Cross (w. col.). R. corner a three-stepped cross, the shaft standing; l. front, a woman, a boy, a girl, and man; c. poultry; across background a double house, with large wings r. and l.c.; a bay c. with slanting shadow; on l. end a lower building on wooden pillars; a lake behind, l., with ruined arches on far side; a mountain in distance. Paper, $12\frac{1}{4} \times 17\frac{1}{2}$. On back "Bt. at Crome's Sale." In Stansby Sale, Foster's, Jan. 28, 1903, bt. C. J. Holmes. In his Coll. 1920.

*Houses and Wherries on the Yare (w. col.). Two empty wherries in foreground; a rail l., leading to doorway of a yard; two women at door of a house, just beyond, on path; a wherry with red roof to cabin, and brown sail against l. bank; houses receding in perspective to c. mid-distance; they are cut by large square sail of wherry in mid-stream, towing a dinghy, two men in stern; the cathedral spire, r. mid-distance. Paper, $16\frac{1}{2} \times 22$. Bt. from James King, Liverpool, 1916. Lt.-Col. J. B. Gaskell's Coll. 1920. (Plate LII.)

Hunstanton, Wood Scene and Moat at. Exhib. Norw. Soc. 1806.

Inn at Great Yarmouth. Canvas, $29\frac{1}{2} \times 24\frac{1}{2}$. Exhib. R.A. 1875 by Mr. Bouverie. *Dickes*, p. 63: "not considered worthy of Crome, in its then state."

Inn Scene, with Meissonier Figures. Wood, $10 \times 8\frac{3}{4}$. Spurious. Stegmann Sale, Helbing, Munich, 1917. Photo in Witt Coll.

KESWICK, SCENE NEAR (1820). Crome Memor. Exhib. 1821 (91), lent F. Stone.

KESWICK FOOTBRIDGE. Exhib. Norw. Soc. 1813.

KETTERINGHAM HALL FARM. Exhib. Norw. 1874 (117), lent Sir F. Boileau.

KIMBERLEY OAK (sketch of an oak) (1813). Crome Memor. Exhib. 1821 (72), lent J. B. Crome.

KIMBERLEY OAK. Exhib. Norw. Soc. 1806.

KIMBERLEY OAK. *See* "Porlington Oak" ($36\frac{1}{2} \times 44$).

KIMBERLEY OAKS. R. foreground a man with back turned seated on ground, beyond a fallen trunk; r. corner a dead stump; track recedes to r. distance; c. mid-distance, on knoll, a dying oak, with large branch extending l.; trees beyond; l. foreground, on canvas edge, a tree reaching nearly to top; distant view r.c.; a bare branch against sky. Canvas, 48×37. Spurious. Said to have been loaned to S. Kensington. Exhib. R.A. 1875 (99), lent Fuller Maitland. His Sale, May 10, 1879, bt. Lumley. Exhib. Whitechapel, 1888. *Dickes*, p. 92: wrong size given.

KIMBERLEY PARK, EVENING. Exhib. Norw. Soc. 1813.

KING STREET MEADOWS, MOONLIGHT (1817). Crome Memor. Exhib. 1821 (7), lent W. Sprat.

*KING STREET, NORWICH (wash drawing). River bank l. corner, a slender pole fixed in it; river c.; r., along the farther bank, a line of barges with masts and sails, retiring to l. mid-distance, a row of houses behind the boats; a square tower c. on hill against sky; top r. corner "J.C." in monogram. Grey paper, sepia and white, $4\frac{1}{4} \times 7\frac{1}{4}$. 214 Victoria and Albert Museum. Presented by J. C. Robinson, *c.* 1857.

*KIRSTEAD CHURCH (*c.* 1813). A path through church-yard runs from r. foreground across to l. mid-distance, where it curves to c. beyond church; the church stands in c., small tower at far end; heavy shadow r.; beyond r., a paling and barn, and trees in sun, against sky; a tree seen over near end of church, and further l. a wall and house with a slanting shadow on end. Silvery atmosphere, greenish tone. Canvas, 9×12. Bt. by Colman at R. W. Burleigh Sale, Halesworth, 1883. Colman Coll., Crown Point, Norwich. *Dickes*, p. 77–8 (illust.); *Theobald*, p. 30. Photo in Witt Coll.

KIT'S CASTLE AND THE "DUKE OF YORK." *See* "Barracks, Road to the" ($13\frac{1}{2} \times 17$).

LAKENHAM (*c.* 1820). "River in front, meadows and sheep l.; background of thick woods, church tower rising through them, and cottage on r." Canvas, $14\frac{1}{2} \times 17\frac{1}{2}$. N.S. A "Lakenham" (1820) in Crome Memor. Exhib. 1821 (64), lent Wilson. Apparently exhib. R.A. 1878 (15), lent de Zoete. Presumably in de Zoete Sale, May, 8, 1885, "At Fakenham" (£22), bt. Colnaghi.

*LAKENHAM MILL (early). Water in front, palings and timber on l. side; road leading to gate r.; mill-house across c.; a barn and shed c. and l.; trees in r. background. Canvas, 11×13. Exhib. Japan Exhib. 1910, lent A. M. Samuel. In his Coll. 1920. *Cundall*, pl. 13.

LAKENHAM OLD MILLS (11×9). Churchyard Sale, Mar. 28, 1866 (61).

*LAKENHAM, VIEW NEAR (w. col.). Church tower l. surrounded by trees; houses r.;

meadows in distance. ($5 \times 10\frac{1}{2}$.) Formerly in possession of Robert Dixon. Sold at Cornhall, Norwich, May 31, 1893. Exhib. Loan Coll., Norwich Castle Museum, 1903. Part of Reeve Coll. purchased by H. S. Theobald. Bt. by Mr. Colman, Feb. 1910. Crown Point, Norwich. *Cundall*, pl. 27.

LAKES IN CUMBERLAND, VIEW OF THE. Exhib. Norw. Soc. 1806.

LANDING-STAGE, SHIPPING ON THE YARE. Quay in foreground; r. a hooded waggon, two women and a white horse; c. at the quay-side a large wherry with square sail; l.c. a white topsail seen; l. two sailing-boats and an anchor. Canvas, 24×29. Apparently by J. B. Crome. Beecham Sale, May 3, 1917, bt. Cope. Photo in Witt Coll.

A LANDSCAPE (pair). Exhib. Norw. Soc. 1808.

LANDSCAPE IN WATER COLOURS. Exhib. Norw. Soc. 1809.

LANDSCAPE, A. Exhib. Norw. Soc. 1809.

LANDSCAPE. Exhib. Norw. Soc. 1810.

LANDSCAPE. Exhib. Norw. Soc. 1811.

LANDSCAPE. Exhib. Norw. Soc. 1812.

LANDSCAPE. Exhib. Norw. Soc. 1813.

LANDSCAPE (3). Exhib. Norw. Soc. 1814.

LANDSCAPE (5). Exhib. Norw. Soc. 1816.

LANDSCAPE (2). Exhib. Norw. Soc. 1817.

LANDSCAPE (3). Exhib. Norw. Soc. 1818.

LANDSCAPE (NOON). Exhib. Norw. Soc. 1819.

LANDSCAPE. Exhib. Norw. Soc. 1819.

LANDSCAPE. Exhib. Norw. Soc. 1820.

LANDSCAPE (2). Exhib. R.A. 1806 (260), (285).

LANDSCAPE (4). Exhib. R.A. 1812 (11), (84), (132), (384).

LANDSCAPE (1818). Crome Memor. Exhib. 1821 (22), lent E. Sparshall.

LANDSCAPE. Exhib. B.I. 1865, lent C. H. Gurney.

LANDSCAPE. Exhib. B.I. 1866, lent Wynn Ellis.

LANDSCAPE. Exhib. B.I. 1867, lent Fuller Maitland.

LANDSCAPE. Exhib. Suffolk Street 1833, lent T. Gaskell.

LANDSCAPE. Exhib. Suffolk Street 1833, lent du Jardin.

LANDSCAPE. Exhib. Internat. Exhib. 1862 (126), lent J. E. Fordham.

LANDSCAPE AND FIGURES (25×21). Exhib. R.A. 1870 (68), lent J. E. Fordham. *See Dickes*, p. 70.

LANDSCAPE ($14\frac{1}{2} \times 20\frac{1}{2}$). Exhib. Grosv. Gall. 1889, lent L. Huth.

LANDSCAPE. Exhib. Glasgow 1888, lent J. Keyden.

LANDSCAPE, WITH ABBEY. Exhib. Glasgow 1901, lent Mrs. Keyden.

LANDSCAPE. J. Sherrington Sale, May 1, 1858.

LANDSCAPE. Fox Sale, 1877.

LANDSCAPE AND WATER. J. Baker Sale, Mar. 15, 1873.

LANDSCAPE (a pair). Exhib. Liverpool 1881 (273), lent H. Schirmacher.

LANDSCAPE. Canvas, 15 × 22. Exhib. Grosv. Gall. 1888 (307), lent J. Cleland.

LANDSCAPE. Canvas, 14½ × 20½. Exhib. Grosv. Gall. 1889 (160), lent Louis Huth ; not in his Sale 1905.

LANDSCAPE: OLD TREE. Exhib. Whitechapel 1889 (127), lent Col. Hollway.

LANDSCAPE, UPRIGHT. Exhib. Norw. Soc. 1810.

LANDSCAPE, UPRIGHT. In a Sale by Spelman, July 2, 1872.

LANDSCAPE, UPRIGHT: OAK. Anon. Sale, June 11, 1892.

LANDSCAPE AND A BRIDGE. Bridge c., road from l. foreground crossing it; trees behind it and an open view c. ; bushes r. ; two boys fishing, seated, l. end of bridge. "Duk," 17 × 22. Spurious. Hoving & Winborg Sale, Stockholm, Dec. 1918. Photo in Witt Coll.

LANDSCAPE AND CATTLE. Exhib. Norw. Soc. 1807. Presumably identical with "Landscape and Cattle" (1806), in Crome Memor. Exhib. 1821, lent T. Martin.

LANDSCAPE AND CATTLE (1816). Exhib. Norw. Soc. 1817. Crome Memor. Exhib. 1821 (26), lent W. Stark.

LANDSCAPE AND CATTLE. Exhib. Norw. Soc. 1819.

LANDSCAPE: CATTLE. 13½ × 11½. Exhib. Grosv. Gall. 1888 (316), lent H. Roberts.

*LANDSCAPE: DEAD TREE, AND MEN BY A GATE (*c.* 1806). Pool c. foreground, and beyond it a dead oak trunk ; high bank l. with road on top ; at top, against sky, a four-barred gate, two men leaning on it ; c. a roof, seen above hedge and trees ; c. a large mass of foliage ; r. mid-distance, on lower level, a line of trees broken by a stile. Wood, 8 × 10. N.S. Pedigree suggests authenticity. Painted for Dawson Turner "in Gainsborough manner." Turner relates that Henry Walton once mistook it for a Gainsborough. Illust. in his *Outlines of Lithography*. D. Turner Sale, May 14, 1852 (52), bt. Anderdon (called "View near Norwich"). Anderdon Sale, May 30, 1879, called "Rustic Scene, old Pollard," bt. Smith. A sepia drawing (7½ × 6) is in Colman Coll., Crown Point, Norwich. *Dickes*, p. 58.

*LANDSCAPE: DEAD TREE, MEN BY GATE (w. col.). A gnarled trunk of oak r. of c. in the foreground near trees and a bank; the gable of a cottage and a road with two figures near a gate on l. ; distant trees r. Sepia, 7½ × 6. Purchased of Miss Hansell, whose mother (Mrs. Hansell, The Close, Norwich) had it from her drawing-master, J. Crome, at Yarmouth, about 1819. A drawing for picture (8 × 10) in Dawson Turner Coll. Colman Coll., Crown Point, Norwich.

LANDSCAPE, WITH PEASANTS. 36 × 28. Santurce Sale, Apl. 25, 1891. Said to be joint work of Crome and Linnell. Sounds dubious.

LANDSCAPE, FIGURES ON RUSTIC BRIDGE. W. Dixon Sale, June 29, 1867.

LANDSCAPE, WITH RIVER. Barn l. corner on bank ; beyond it an archway with boat on bank, and beyond again, a wherry with sail ; trees retire from l. foreground and c. distance; a cathedral r.c. against sky ; r. foreground a boat with oars

in it; c. two stakes. Canvas, 24×36. Spurious. From U. G. Fischoff Coll., Paris. In American Art Assoc. Sale, New York, Jan. 1916. Photo in Witt Coll.

LANDSCAPE, RUSTIC FOOTBRIDGE. "L. foreground, beyond a weedy bank, a ditch, crossed by plank, trees behind it; a man standing on bridge, basket on ground; path winds round trees to road in mid-distance, sign-post on it; two or three trees r. against sky." ? Canvas, 16×20½. N.S. In L. Huth Coll., according to *Dickes*; not in L. Huth Sale, 1905. *Dickes*, p. 101.

LANDSCAPE, WITH SHEEP (EVENING). Exhib. Norw. Soc. 1813. Perhaps this is the "Return of the Flock" (18×24).

LANE SCENE. Exhib. Norw. Soc. 1815.

LANE SCENE, NORWICH. Exhib. Norw. Soc. 1816.

LANE SCENE. Exhib. Norw. Soc. 1817. Crome Memor. Exhib. 1821 (43), lent J. Bracey.

LANE SCENE. *See* "Bury, Road Scene." Exhib. Norw. Soc. 1819.

LANE SCENE. Exhib. Norw. Soc. 1821.

LANE SCENE. J. Sherrington Sale, May 1, 1858.

LANE SCENE. Anderdon Sale, May 30, 1879 (124*), bt. Agnew, £84. *Dickes*, p. 133, identifies this with "Lane Scene, Whitlingham" (60×40), which he says was bt. by C. Turner, and exhib. Memor. Exhib. 1821 (40). He adds that the Anderdon picture fetched £283. But in Anderdon Sale Catalogue his "Lane Scene" is said to have been Dr. Pretyman's, and it only fetched £84. *See* "Whitlingham" (60×54). Possibly the Anderdon "Lane Scene" passed to Sir E. Johnson Ferguson.

LANE IN NORFOLK (11½×9). E. C. Potter Sale, Mar. 22, 1884, bt. Eaton.

LANE IN NORFOLK. Canvas, 23½×19½. Sold by Agnew to Sir E. Johnson Ferguson; in his Coll. 1920. N.S.

*LIME KILN (1806, or earlier). Pool in front, ducks in it; beyond, a forking tree trunk, lying on bank, receding up hill to the thatched porch of a house; on hill-top r.c., a cart and horse; sandy bank to r. against sky; a gate in r. corner, a fence in l.; a large house against sky fills most of l. sky-line. Canvas, 20×29½. Presumably Exhib. Norw. Soc. 1806 (two "Lime Kilns" exhibited), and Churchyard Sale, Mar. 28, 1866, bt. Roe. Exhib. R.A. 1878 (46), lent Mrs. Temple-Silver. Her Sale, Apl. 4, 1912, bt. Agnew. Hon. Capt. C. Hanbury's Coll. 1920. *Dickes*, p. 60. (Plate IV.)

LIME KILN—OUT OF ST. GILES' GATES. Exhib. Norw. Soc. 1806.

LIME KILN, BLOGGS'. Exhib. Norw. Soc. 1806.

LOWTHER WOODS (1802). Exhib. Norw. Soc. 1805. *See also* "Park Scene: Lord Lowther's," 1807.

MAAS, RIVER (brick church in distance). 21×35. N.S. Agnew's Exhib. 1910. Sold to James Murray.

MACKEREL BOAT GOING OFF. Exhib. Norw. Soc. 1817. *See* "Beach Scene: Mackerel Boat."

*Magdalene Gate, Norwich (wash drawing). Road fills foreground ; l. mid-distance square hillock ; below it a three-chimneyed house, just seen over crest of road ; r. palings, valley distance. Grey paper, $4\frac{1}{4} \times 7\frac{1}{4}$. 213 Victoria and Albert Mus. Presented by J. C. Robinson *c.* 1857.

*Maltings on the Wensum (w. col.). River foreground ; malthouses and buildings beyond. Sepia, $10\frac{3}{8} \times 17\frac{1}{4}$. Formerly in Sherrington Coll. Bt. at widow's (Mrs. Caleb Rose) Sale, Mar. 1908. Colman Coll., Crown Point, Norwich. *Cundall*, pl. 28.

Marl Pit, A. Exhib. Norw. Soc. 1805. *See also* " Horstead Marl Pit " (12 × 6).

*Marlingford Grove Scene (*c.* 1815). R. corner a burdock at foot of two tall, slender oaks ; beyond them a stream running across picture ; a dog drinking, c., a man towards l. ; beyond, large stump ; road winds away, c. ; in mid-distance a horseman and sheep ; wood r. and l. ; peep of distant country, c. Pale sky of exceptional subtlety and beauty ; amber sunlight on the sandy road. Influence of Cotman in trees in r. mid-distance. Wood, $53\frac{1}{4} \times 38\frac{1}{2}$. Painted for Mr. S. Paget of Great Yarmouth, by whom it was called " The Green Picture." Crome Memor. Exhib. 1821 (12), lent S. Paget. Perhaps in Anon. Sale, Feb. 28, 1863 (" Melton Oak "), bt. Rainger. Sold to Sherrington. His Sale, May 1, 1858. Passed to L. Huth. Possibly exhib. B.I. 1862 (179), lent Huth. Exhib. R.A. 1871 (35), lent Huth ; and B.F.A.C. 1871 (44), Grosv. Gall. 1888 (152). Huth Sale, May 20, 1905, bt. Agnew. Agnew's Exhib. 1905 (6). Passed to Sir T. Beecham. Exhib. B.F.A.C. 1912 (31). Beecham Sale, May 3, 1917, bt. Smith. J. A. Mango Coll. 1920. *Waagen*, iii., p. 438 ; *Dickes*, p. 101 (illust.) ; *Binyon*, p. 30 ; illust. in *Mag. of Art*, 1882 ; *Art Journal ; Burl. Mag.* 1905, vii., p. 324 ; *Cundall*, pl. 8. Photo in Witt Coll. (Plate XXXIII.)

Marlingford (sketch, 1812). Presumably exhib. Norw. Soc. 1813. Crome Memor. Exhib. 1821 (98), lent F. Crome.

Marlingford : Trees and Broken Ground (1815). Crome Memor. Exhib. 1821 (99), lent J. D. Palmer.

Marlingford, Scene at (1808). Crome Memor. Exhib. 1821 (54), lent Rev. J. H. Browne. *Dickes*, p. 63.

Marlingford, At (18 × 13). Churchyard Sale, Mar. 28, 1866 (60), bt. Lawrence.

Marlingford—the Woodman. " A clearing : an oak behind another r., a forester and dog resting by a log ; three felled trunks side by side in foreground." ? Canvas, $24 \times 18\frac{1}{2}$. N.S. " Etched by Crome, the woodman in r. corner." A " Forest Scene : Woodman " was in Gladstone Sale, 1875. In Humphrey Roberts Coll. *c.* 1905. Not in his 1908 Sale. Probably spurious. *Dickes*, p. 100.

*Marshes of Yare. R. near ground, low thatched sheds backed by wherry sails ; river in horseshoe form across c., a mill c. between the prongs, a wherry just to l. ; a mill against sky, l. distance. Large cumulus clouds, deep grey sky. Canvas on wood, 9 × 13. A sketch of the ground shown in the " Moonrise on the Marshes," in Nat. Gall. In Fuller Maitland Coll. 1872. Fuller Maitland Coll. 1920.

MATLOCK, ROCKS NEAR (w. col.), large. "Bend of river, slight waterfall and stepping-stones; r. bank a pulpit-like stone on mountain side." Presumably exhib. Norw. Soc. 1811. N.S. *Dickes*, p. 147: as in Sir Jas. Paget's Coll.

MELTON OAK. *See* "Porlington Oak" ($36\frac{1}{2} \times 44$).

MELTON OAK. Brook's Sale, 1871, bt. Daniel.

MELTON OAK (Woodman and Dog). Wood, 35×53. Anon. Sale, Feb. 28, 1863 (106), bt. Rainger. In Fuller Maitland Coll. 1872. Not in 1879 Sale. Possibly identical with "Marlingford Grove Scene" (53×38).

MELTON, TREES NEAR (1820). Crome Memor. Exhib. 1821 (85), lent R. Steel.

MILK-POT, THE. Exhib. Norw. Soc. 1806.

MILL, OLD. Exhib. Newcastle 1887 (789), lent A. Fraser.

MILL ON YARE. "C., standing in water, a white house and pent roof crowned with a dove-cot and weathercock; a miller unloading sacks of corn from boat l.; ducks, and a boy fishing." N.S. In possession of Jos. Agnew, Glasgow, *c.* 1905. *Dickes*, p. 97.

MILL ON THE YARE. River across foreground, retiring to c. mid-distance to a tall mill; l.c. a house against sky, a poplar at r. end, an oak at l.; to l. a two-storied house with many windows; a group of trees on extreme l.; the r. bank is shored up with stakes; sheds on it. Canvas, 25×29. N.S. Only seen photo. Pennsylvania Mus., Philadelphia. Marquand Sale, N. York 1903, bt. Knoedler. Sold to G. W. Elkin. By him presented to Pennsylvania Mus., Philadelphia. Illust. in Marquand Sale Cat., N. York, 1903.

MILL IN LANDSCAPE. $4 \times 6\frac{1}{2}$. No data; may have been a water colour. In Wynn Ellis Sale, May 6, 1876.

MILL: TWILIGHT (1813). Crome Memor. Exhib. 1821 (68), lent S. Paget.

MONUMENT, OLD. J. Orrock Sale, Apl. 1895, bt. Cooper, £78.

MOONLIGHT (sketch in oils). Exhib. Norw. Soc. 1805.

*MOONLIGHT, SPROWSTON. Exhib. Norw. Soc. 1806.

MOONLIGHT, BECCLES RIVER. *See* "Moonrise on Marshes of the Yare" ($27\frac{1}{2} \times 43\frac{1}{2}$). Exhib. Norw. Soc. 1808.

MOONLIGHT. Exhib. Norw. Soc. 1811.

MOONLIGHT, NORWICH RIVER. Exhib. Norw. Soc. 1814.

*MOONLIGHT, BRUGES RIVER: OSTEND IN DISTANCE (Norw. Mus.). Exhib. Norw. Soc. 1816. *See* "Bruges River."

MOON RISING. Exhib. Norw. Soc. 1817.

MOONLIGHT. Exhib. Norw. Soc. 1818; and Crome Memor. Exhib. 1821 (31), lent Mrs. de Rouillon.

MOONLIGHT (sketch in oils). Exhib. Norw. Soc. 1819; and Crome Memor. Exhib. 1821 (109), lent Miss Paget.

MOON RISING. Exhib. Norw. Soc. 1819; and Crome Memor. Exhib. 1821 (74), lent G. Stacy.

MOONLIGHT. Exhib. Norw. Soc. 1820.

MOONLIGHT. Canvas, $8\frac{1}{2} \times 10\frac{1}{2}$. Exhib. Grosv. Gall. 1888 (267), lent S. N. Castle.

MOONLIGHT. Exhib. Norw. 1860, lent Boswell.

MOONLIGHT. Exhib. Liverpool 1881 (248), lent P. Stuart.

MOONLIGHT, VIEW NEAR NORWICH. Bank l. corner, woman in red shawl, and boy; beyond, a timber bridge crossing river to a round tower with peaked roof. Canvas, $11\frac{1}{2} \times 13\frac{1}{2}$. 2/66 Victoria and Albert Mus. Bt. 1866. Spurious. *Dickes*, p. 77.

MOONLIGHT ON RIVER. "R. a cottage; l. cluster of trees, through which moon is breaking." 13×10. Anon. Sale, Feb. 28, 1863 (71), bt. Waters.

MOONLIGHT, RIVER AND BOATS. W. W. Pearce Sale, 1872.

MOONLIGHT. Canvas, $9\frac{1}{2} \times 13$. Exhib. Grosv. Gall. 1889 (188), lent Lewis Fry; and Whitechapel 1889 (109).

MOONLIGHT SCENE. A culvert r. in foreground, a railing by it; beyond, a house with outstanding chimney and outhouse, backed by large trees; a river runs straight to c. distance; l. bank, against the sky, a square-towered church; trees l. distance. Canvas, 27×36. Spurious, judged by photo. Albrecht Sale, Lepke, Berlin, 1902. Photo in Witt Coll.

MOONLIGHT, CHÂTEAU AND MILL. Houses under trees, beyond water, r. and c.; mill l.c.; bridge in l. distance. Wood, 15×21. Spurious. Drouot Sale, June 10, 1893. Photo in Witt Coll.

MOONLIGHT, COAST SCENE. ? Canvas, 12×17. Wynn Ellis Sale, May 6, 1876.

MOONLIGHT ON S. MARTIN'S RIVER. Water across foreground; two stakes l.; boat rowed by two men c.; ferry landing-place on far bank, and rails; figures up bank by a fence; large tree r.c. to r.; cottage and mill sail against sky; c. a peaked, gabled house and mill; a lantern on pole and cottage l.; moon l.c. ? Canvas, 16×22. Spurious, judged by photo. Heinemann Sale, Munich, 1912. Photo Witt Coll.

MOONLIGHT: RIVER SCENE. A ship, l. front, a barn with three hips, on far bank, l.c.; trees to r.c. ? Canvas, $9\frac{1}{2} \times 13$. N.S. Said closely to resemble the J. B. Crome "Moonlight" in Tate Gall. Exhib. Grosv. Gall. 1889 (188), lent Lewis Fry: in his possession 1920.

MOONLIGHT ON RIVER. "Twin alders l., in reeds; moon c.; r. a mill, a peak-roofed cottage and moored boat; over boat a church tower and distant spire." Canvas, $21\frac{1}{2} \times 17$. N.S. *Dickes*, p. 130, as in W. Martin's Coll.

MOONLIGHT NEAR MOUTH OF YARE. "Boats lying on shadowed foreground, a man walking with a quanting pole; in front, broad estuary in moonlight; two or three sailing-boats; on far shore buildings and a few ships, and beyond, a mill on a hill, close to rising moon." ? Canvas, 18×25. N.S. Probably spurious. *Dickes*, pp. 72, 130 (he assigns it to 1811 and 1819), as in Humphrey Roberts' Coll.; not in his 1908 Sale.

MOONLIGHT: SPIRED CHURCH. Boat l. corner; l. distance, spire against sky; two sailing-boats c., immediately over foreground, dead branch in water; sailing-boat r. distance; moon l.c. Wood (c. 11×12). Spurious. Same hand as Ionides' "Moonlight" in Vict. and Albert Mus. Exhib. Glasgow 1902 (164), lent A. Kay. Photo in Witt Coll.

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MOONLIGHT ON YARE. Canvas, 30×23. A. Andrews Sale, Apl. 14, 1888, bt. White.

*MOONLIGHT ON YARE (*c.* 1816). River runs away from foreground to c. distance, where the moon on sky-line is cut by mill sail; a second mill just to r.; l. foreground, large oak, the trunk caught by moonlight; r., three dead stumps of oaks receding. Very loose and filmy; trees thinly painted on brown ground. Canvas, 37½×48¼. Perhaps exhib. Norw. Soc. 1817, "Moon rising." In *Dickes*, p. 98 (pub. 1905), erroneously said to be in Humphrey Roberts' Coll. Passed from Kirkman Hodgson Coll. to Darell Brown, 1904; by him exhib. Franco-British Exhib. 1908 (73), Rome 1911. Agnew's Exhib. 1919–20. Darell Brown Coll. 1920. Illust. in *Dickes*, p. 98. *Burl. Mag.*, xiii., p. 197. *Cundall*, pl. 6. (Plate XXXV.)

*MOONLIGHT ON THE YARE (*c.* 1814). River runs from l. corner to c. distance; the left bank is staked, a red-roofed hut on it; trees beyond, over them the moon in a wreath of cloud; a brilliantly-illumined mill in c. distance, near a house; two wherries with sails in r. distance; a buoy or tub in r. corner. Canvas on board, 10½×13½. Given by F. Crome's widow to Mr. Bateman: his widow took it to France; now in her family's possession, owned by Mr. Rudd, Norwich.

*MOONLIGHT ON THE YARE (*c.* 1809 ?). R. and c. foreground a reedy shore, nets on posts; water in l. corner; two stumpy oaks on far bank, and a wherry with furled sail in creek, beyond this bank; l. distance, a line of moor, trees massed extreme l.; l.c., roof of a long cottage; c. a mill, sails turned to r. front; a scrubby bank falls to r.c., where a pollard willow stands against the rising moon; to r., a wherry backed by white cumulus; a spired church, a second mill, and a low rounded barn or rick. Much in Van der Neer's style. Canvas, 26½×40. Bt. from Crome's Sale by Hankes; passed to Sherrington, and from his widow to C. Huth. His Sale, Mar. 19, 1904, bt. C. Barton. In Mrs. Barton's Coll. 1920. J. B. Crome has been credited with this picture. In my opinion it is by Crome, although it is tighter and more like a Van der Neer than is usual.

MOONLIGHT, VIEW NEAR YARMOUTH. Straggly black trees l. corner; bank r.; river runs from l. to r.c. distance; mill on far side c.; on r. edge a cottage; a sail and masts rising above bank, just to l.; sails r.c. distance. Canvas, 14¼×12¼. Spurious. No. 63 Vict. and Albert Mus. Sheepshanks' Gift 1857. *Dickes*, p. 77. *Theobald*, p. 21 (he had not seen it, and presuming on its provenance, hazards that it "is no doubt genuine").

MOONLIGHT: WHERRY ON A BROAD. C. a wherry with sail, moon just to r.; l. a tree and mill against sky; a mill to r. on far strip of land; bushy bank r. foreground. Canvas, 7⅜×13⅜. C.a.I.108 Vict. and Albert Mus.; Ionides' Bequest. Spurious. Same hand as "Moonlight: Spired Church."

*MOONRISE ON THE MARSHES OF THE YARE (1808). Moon just above horizon, c., between the gable of a cottage and two wherries; r., a mill; l., another wherry; a distant mill l.c.; winding river from c. to l. distance; in foreground a man in a boat. Canvas, 27½×43½. No. 2645 Nat. Gall. Possibly the "Moonlight on River, between Beccles and Yarmouth," exhib. Norw. Soc. 1808.

Bt. Dawson Turner; illust. in his *Outlines of Lithography* (called "Old Draining Mill on Yare"). D. Turner Sale, May 14, 1852 (56), bt. Anderdon. Anderdon Sale, May 30, 1879, bt. Salting. Bequeathed to Nat. Gall. 1910. *See also* "Marshes of the Yare" (9 × 13). *Dickes*, p. 65; *Theobald*, p. 36. Illust. in *Art Treasures of Great Britain* (Dent). Photo in Witt Coll. (Plate X.)

MORTON, VIEW AT. Exhib. Norw. Soc. 1807.

MOUNTAIN SCENE. Five sheep in foreground; l. a rocky bank. A bend of river, c. mid-distance; a high cliff l.c.; trees r. and l., and a pass winding through a gorge c., beyond the river; yellow sunset sky; twill canvas. Canvas (c. 26 × 36). Hardly a Norwich School picture. Ascribed to Crome in Sir George Holford's Coll. *Cundall*, pl. 2.

MOUSEHOLD HEATH. Exhib. Norw. Soc. 1815. Perhaps in Crome Memor. Exhib. 1821 (45), lent Wilson ("1816").

MOUSEHOLD HEATH. Exhib. B.I. 1866, lent Mrs. Turner. Her Sale, June 27, 1867, bt. in.

MOUSEHOLD HEATH. W. W. Pearce Sale, 1872.

MOUSEHOLD HEATH. Tennant Sale, 1875, bt. Barton.

MOUSEHOLD HEATH. Murietta Sale, 1883, bt. in. *See* Nobleman Sale, 1892.

MOUSEHOLD HEATH. J. Baker Sale, 1873.

MOUSEHOLD HEATH, AND MILL. J. Baker Sale, 1873.

MOUSEHOLD HEATH. Drake Sale, 1891, bt. Dowdeswell.

MOUSEHOLD HEATH (29 × 38, frame included). Exhib. B.I. 1821 (40).

MOUSEHOLD HEATH, VIEW FROM (11 × 8). Churchyard Sale, 1866 (77).

*MOUSEHOLD HEATH, NORWICH (*c.* 1818–20). L. foreground a bank; burdocks, foxgloves and thistles at base and along top; below in c. mid-distance a road curving l. over a fold of heath, which cuts across canvas; the road reappears on a farther hill, and mounts to the sky-line; r. foreground a knoll, a man pointing to horizon, and one seated; soft cumulus; cattle on mid-distance hill. Canvas, 43 × 71. No. 689 in Nat. Gall. Sold at J. B. Crome's Sale, in St. George's, Colegate, Norwich, 1831, rolled up as a "sundry lot"; bt. J. Stannard (£1). Painted on two bits of canvas, which had come apart. Stannard is said to have used them as blinds (an almost incredible statement). Passed to Freeman, who joined up the canvas and sold it to Yetts, of Yarmouth. Exhib. Norw. Fine Arts Assoc. 1856; Internat. Exhib. 1862. Bt. by Trustees, Nat. Gall. 1862. *Dickes*, p. 106 (illust.); *Theobald*, pp. 15, 16; *Binyon*, pp. 28, 30 (illust.). Engd. in *Old English Masters*, by T. Cole, 1902. Photo in Witt Coll. (Plate XL.)

MOUSEHOLD HEATH (1816). Crome Memor. Exhib. 1821 (67), lent J. Stark. Perhaps exhib. Suffolk Street, 1832, lent J. Stark.

*MOUSEHOLD HEATH (*c.* 1803). Boys on bank l.; farther off, c., a sandhill with a figure or two; a dip in ground to r.; a cottage gable showing against sky; to r. a paling and tree; low distance l. and a spire. Wilsonian period. Canvas, 12 × 15. Bt. near Norwich. J. R. Nutman Coll. 1920.

MOUSEHOLD HEATH. Wide expanse of heath, figures on distant road; in mid-distance a house among trees. Blue sky, rosy clouds. Wood, $21\frac{1}{2} \times 28\frac{1}{2}$. No. 2644 Tate Gall. Apparently bt. by Salting, 1898. Exhib. R.A. 1903 (35). Salting bequest to Nat. Gall. 1910. Probably by J. J. Cotman. *Dickes*, p. 72.

MOUSEHOLD HEATH. Formerly (1894), in Darell Brown Coll. Passed to A. Hirsch; not in his Coll. 1920.

MOUSEHOLD HEATH: Boats in hidden stream. "Flat landscape, heavy clouds; small windmill l.c. and small boats in hidden stream; a sandy gully across foreground, a track on farther side." Canvas, 21×27. N.S. From Mrs. Taylor's Coll., Aylsham, bt. Agnew, sold to Rt. Hon. A. J. Balfour; his Coll. 1920.

*MOUSEHOLD HEATH: BOY KEEPING SHEEP (1812). A knoll l. running down to r., where it is cut by smaller knoll; l.c., on the top, a shepherd boy, his dog l.; sheep c.; low distance r. and winding stream. Pale, washed-blue sky, grey clouds (from which some colour has fled). Canvas, $21\frac{1}{4} \times 32$. 232–79 Victoria and Albert Mus. Presumably exhib. Norw. Soc. 1812. Sold by Crome to J. Bracey. Crome Memor. Exhib. 1821 (44), lent Bracey (date given 1815). In Rev. E. Daniell Sale, 1845. Exhib. R.A. 1872 (33), lent Anderdon. His Sale, May 30, 1879, bt. Whitehead for Victoria and Albert Mus. *Dickes*, p. 76 (illust.); *Theobald*, p. 20; *Binyon*, p. 33; *L'Art et les Artistes*, June 1913; *Cundall*, pl. 4. Photo in Witt Coll. (Plate XV.)

MOUSEHOLD HEATH: Mill on slope, two donkeys in front (19×24). H. Roberts Sale March 22, 1908, bt. Robson, £136.

MOUSEHOLD HEATH. Exhib. Norw. 1860 (197), lent H. S. Patteson.

MOUSEHOLD HEATH: CART AND DONKEY. Sandhills in front, a track c.; to r. a little cart and donkey by dead tree; beyond, c., a dark pool; the track rises beyond it to r.c., a mill and cottage further off. Heavy tone, coarse impasto. Canvas, $27\frac{1}{2} \times 35\frac{1}{2}$. By the same hand as "Heath Scene: cows and sheep" ($27\frac{1}{2} \times 35\frac{1}{2}$), q.v. In Sir Leicester Harmsworth's Coll. 1920.

*MOUSEHOLD HEATH: MILL AND DONKEYS (*c.* 1816). Road in foreground, a man on a pony passing a sign-post to r., beneath a bank l. mid-distance, a sand-pit, with two donkeys; l. distance, against sky, a rounded hill, crowned by the mill, to which the foreground road runs. Wood, 43×36. No. 926 Nat. Gall. In Churchyard Coll. 1844; apparently not in his Sale, 1866. In J. Gillott Sale, Apl. 26, 1872, a picture answering to this in title and measurement was bt. Tennant. In Tennant Sale, 1873, bt. in. It is assumed by Dickes and Theobald that this is identical with the above, which was bt. from Watts Russell Sale, July 3, 1875, for Nat. Gall. *Dickes*, p. 107 (illust.); *Theobald*, p. 17; *Binyon*, p. 19 (illust.). Photo in Witt Coll. (Plate XXXII.)

MOUSEHOLD HEATH: WAGGON AND HORSES. "A waggon with three horses crossing hillock, l., a man, woman and two girls in it; clump of trees, distant view r. Evening sky." Canvas, $31\frac{1}{2} \times 44$. N.S. Exhib. R.A. 1903, lent Hamilton McCormick. Sounds doubtful. Cf. "Woodland Scene: waggon and six horses" ($48 \times 65\frac{1}{2}$), and reference to another (44×63).

MOUSEHOLD HOUSE: Seat of Sir R. J. Harvey. N.S. (?) Spurious. Exhib. Fine Art Soc. 1903 (22).

MULBARTON, VIEW AT (1817). Exhib. Crome Memor. Ex. 1821 (29), lent Mrs. de Rouillon.

MULBARTON GRAVEL PIT. Exhib. B.I. 1848 (142), lent Bishop of Ely. *See also* "Gravel Pit."

MULBARTON GREEN. Exhib. Norw. Soc. 1811.

MULBARTON LANE (1813). Exhib. Crome Memor. Exhib. 1821 (100), lent E. Girling.

NATURE SCENE (pair). Exhib. Norw. Soc. 1807.

NATURE SCENE, STUDY. Exhib. Norw. Soc. 1812.

NATURE SCENE AND STUDY (3). Exhib. Norw. Soc. 1814.

NATURE SCENE (2). Exhib. Norw. Soc. 1816.

NATURE SCENE. Exhib. Suffolk Street, 1832 (116), lent J. Stark.

NEW MILLS, BACK OF THE (1806). Exhib. Norw. Soc., 1806. Probably Crome Memor. Exhib. 1821 (110), lent Miss Paget.

NEW MILLS, BACK OF (pencil). Exhib. Norw. Soc. 1807.

NEW MILLS, BACK OF THE (1814). Crome Memor. Exhib. 1821 (11), lent Mrs. Paget.

NEW MILLS, BACK OF THE (1814). Crome Memor. Exhib. 1821, lent T. Martin.

NEW MILLS, BACK OF THE (1815). Crome Memor. Exhib. 1821 (49), lent Rev. J. Homfray.

NEW MILLS, BACK OF THE (1816). Crome Memor. Exhib. 1821 (63), lent E. Valpy.

NEW MILLS, BACK OF: HIGGIN'S FACTORY (1817). Crome Memor. Exhib. 1821 (15), lent S. Paget.

NEW MILLS ON YARE. "Hankes Crome" ($27\frac{1}{2} \times 39$). *See* "Norwich River: afternoon."

*NEW MILLS, NORWICH, BACK OF THE (*c.* 1810–11). The river across foreground; l. bank, a wall and tall house with bay window, a woman hanging clothes on a fence, boats lying beneath them; two trees on bank towards c.; the Mills, r.c. mid-distance; the river recedes to centre distance. The sky has suffered; it is pale cobalt blue. Canvas, $15\frac{3}{4} \times 20\frac{1}{2}$. No. 13 in Norwich Mus. Catal. (illust.). Once in possession of William Davey, passed to son, Canon Davey; sold to J. J. Colman; bequeathed to Norwich Mus. 1898. *Dickes*, p. 102 (illust.); *Theobald*, p. 25; *Binyon*, pp. 43–48 (illust.); *Cundall*, pl. 11.

*NEW MILLS: MEN WADING. Water across front, receding to c. mid-distance, where barges are seen beyond a high fence; l. front two men standing in the river below a broken wall, fence and house; l.c. a boy leaning on a rail, on a landing-stage; a row of houses c. mid-distance, in perspective; trees r. mid-distance, a wall reaching from them to c. Wood, $11 \times 13\frac{1}{2}$. Said to have been etched by Crome. Perhaps exhib. Norw. Soc. 1812 ("Creek Scene: New Mills"). Crome Memor. Exhib. 1821 (15), lent S. Paget. Exhib. R.A. 1878 (52), lent lent Mrs. Hankinson. Hankinson Sale, May 10, 1879, bt. Agnew. C. Dyson

Perrins' Coll. 1920. *Dickes*, p. 74. N.S. The photograph and pedigree agree in declaring authenticity. A version of this picture, probably by Hodgson, is in Mrs. Blackwell's possession. (Plate XX.)

NEW MILLS. Water across front; brick walls on bank, l., and a boy fishing by a paling; high up l., beyond a fence, the end of a house; a boat up-stream, c., by a wall, tall houses beyond. Blue sky, pinky cumulus. Ducks in l. front. Canvas, $18\frac{1}{2} \times 14\frac{3}{4}$. Presumably by Hodgson. In Mrs. T. F. Blackwell's possession, ascribed to Crome, from whose picture, in C. Dyson Perrins' Coll., it is derived. Repetitions, about this size, are known.

*NORFOLK KEEL ON THE WENSUM, A. *See* "Wensum, View on the."

*NORFOLK COAST. Pool in l. foreground; road r. with two farm-houses. Canvas, $24\frac{1}{4} \times 29\frac{1}{2}$. Price Sale 1895. *See* "Woodbridge, Scene near."

NORFOLK LANDSCAPE. Exhib. B.I. 1850 (100), lent Mrs. Sherrington.

*NORGATE, CROME. *See* "Gate, The."

NORFOLK RIVER (35 × 44). Orrock Sale, June 4, 1904. ("Perhaps by an amateur. *See Burl. Mag.*, v., p. 415.") Bt. A. Smith, £110 5s.

NORFOLK, VIEW IN: two horses on road. A road with two horses on it; and a mill. Canvas, 44 × 37. Probably by J. B. Crome. J. Orrock Sale, June 4, 1904, bt. Agnew. Sold to Sir W. J. Farrer. *See Burl. Mag.*, v., p. 415. This picture (not seen) may be based on the "Woodbridge, View near" (25 × 30).

NORWICH, VIEW IN. Exhib. Norw. Soc. 1807.

NORWICH BY MOONLIGHT. A. Wood Sale, 1874, bt. in. Exhib. Liverpool 1881 (120).

NORWICH, VIEW OF (painted on the spot). Exhib. Norw. Soc. 1815. Crome Memor. Exhib. 1821 (96), lent E. Girling, junr. *See* "Norwich, View of" ($13\frac{1}{2} \times 18$).

NORWICH, VIEW OF. W. W. Pearce Sale, 1872, bt. Cox.

NORWICH FROM MOUSEHOLD (27 × 18). Churchyard Sale, Mar. 28, 1866 (59).

NORWICH FROM WEST. Anon. Sale, Mar. 19, 1892.

*NORWICH, VIEW OF (? 1815). "Arable land in front; a belt of wood across mid-distance; the top of a house emerging r., in front of a sloping field; r. distance a spire and extreme r. a mill against sky; trees reach from this spire to c., where the cathedral spire rises into sky; to l., trees and scattered buildings; conspicuous a poplar and square tower; a line of hill (Mousehold ?) beyond. Grey, clouded sky; subdued tone." Canvas, $13\frac{1}{2} \times 18$. N.S. Perhaps exhib. Norw. Soc. 1815. Crome Memor. Exhib. 1821 (96), lent E. Girling. Perhaps from Sherrington Coll. Exhib. R.A. 1876 (30), lent L. Huth. Perhaps exhib. Grosv. Gall. 1889 ($14\frac{1}{2} \times 20\frac{1}{2}$). Huth Sale, 1905, bt. Rothschild. Lord Rothermere Coll. 1920. *See* the larger variant, "Norwich from S. Augustine's Gate" ($20\frac{1}{2} \times 29\frac{1}{2}$). *Dickes*, p. 111.

*NORWICH FROM S. AUGUSTINE'S GATE (*c.* 1812). Road in r. corner running to a little house; a slope with white mill beyond; l. corner a hedge; a gate and palings l.c. and c.; a field over hedge, with men and a horse and a sign-post; above them a slope with sheep in sun; c. mid-distance extending to r.

a small wood; beyond, c., the Cathedral spire rising against Mousehold; a scar just l. of the spire; Norwich lies c., below spire; two square church towers l.c. and l.; the crest of Mousehold across distance. Evening blue sky, a wing of grey cloud, tipped with light, slanting up from l. to r. Wood, $20\frac{1}{2} \times 29\frac{1}{2}$. ? Exhib. Norw. Soc. 1812, but this is mere conjecture. Painted for Samuel Gurney of Ham House, Norwich. Exhib. R.A. 1878 (48) and 1908 (177). Sir Eustace Gurney Coll., Sprowston Hall. *Dickes*, p. 110; *Theobald*, p. 33. *See* smaller variant, " Norwich, View of " ($13\frac{1}{2} \times 18$). (Plate XIX.)

*Norwich, View of; Castle and Cathedral (*c.* 1812). Sandy rough foreground, a woman seated l. by a basket; a cottage to r. backed by trees, the spire beyond; two poplars just above the cottage; c. distance the castle tower, and r.c. St. Peter Mancroft; a slope up, in l. foreground; sheep and a white dead tree; a church against sky in distance. Steely blue sky; apparent finger-marks in white clouds, due to scratchy brush; general tone, like a Constable. Canvas, 28×39. Said to have been painted for Sir D. Gooch, of Benacre, Suffolk. Apparently passed to G. F. Williams. By him sold to J. Beausire 1898. Exhib. Port Sunlight 1902. Beausire Coll. 1920. *Dickes*, p. 110; he dates it 1816.

Norwich, A View near. Panel, 8×10. 1806. Was ex-Dawson Turner Coll. *See* " Landscape, dead tree and men by a gate " (8×10).

Norwich, View near. Exhib. R.A. 1816 (8).

Norwich, View near. Exhib. R.A. 1818 (218).

Norwich, View near. Exhib. B.I. 1821 (231).

Norwich, View near. Small landscape. Given to J. Stark by Crome. Possibly exhib. Suffolk Street 1832 (51), lent Stark. In Miller Sale, May 21, 1858.

Norwich, Broken Ground near. Exhib. Norw. Soc. 1811.

Norwich, View near (27×35). Adamson Sale, 1875. *See* " Heath Scene: Cows and Sheep."

Norwich, View near. L.c. foreground three boys on the ground, behind them two curving trees; l. mid-distance barns in perspective; c. distance a little bridge with house beyond; peep of distance r.c., between the foreground trees. Canvas, 30×25. Spurious. Heinemann Sale, Munich, 1912. Photo in Witt Coll.

*Norwich, View near; Harvesters. Cornfield in foreground; harvesters in r. corner; clump of oaks l.; below, r.c., house with dormer windows just seen above trees; on further hill, l.c., a house, backed by a wood, extending across canvas. Rolling country high up in distance. Canvas, 15×21. 105 Manchester Art Gall. N.S. But from photo judged genuine. Sold by Agnew to Manchester. Illust. in Manchester Cat. and photo in Witt Coll.

Norwich Cathedral (18×14). In Churchyard Sale, 1866 (83).

*Norwich River: Afternoon (*c.* 1819). Water across front; boat with passengers c.; a man leaning over side; tall pollard elms on r. bank, bending to l.; on l. bank a half-dead oak, palings, with boys in a gap near tree, retiring to c. mid-distance; houses set back on l. and across c.; towards r. the gable of a wooden house against sky. " Cold colour; dark green and red; more positive in

colour than usual." Canvas, $27\frac{1}{2} \times 39$. N.S. owing to insuperable difficulties. Appears to me to date from *c.* 1819. Perhaps exhib. Norw. Soc. 1819: "Norwich River: Afternoon." Bt. at Sale of Crome's effects by Mr. Hankes. Passed to Sherrington, and from his widow to C. F. Huth. Huth Sale, Mar. 19, 1904 (46), bt. Colnaghi. Exhib. by Colnaghi 1904 ("New Mills"). Max Michaelis Coll. 1920. *Dickes*, p. 125; *Theobald*, p. 32. Illust. in *Art Journal*, 1904; *Burl. Mag.*, vii., p. 325. (Plate XLIII.)

Oak. Canvas, $11\frac{1}{2} \times 15$. Exhib. Grosv. Gall. 1888 (259), lent Albert Wood.

Oak, Gnarled. W. W. Pearce Sale, 1872, bt. Cooke.

Oak, Great. Exhib. Norw. 1860 (66), lent R. B. Scott.

Oak, Old. Exhib. Norw. 1860 (139), lent J. N. Waite.

*Oak Grove and Winding Stream (*c.* 1811). Water across front; r. sandy and grassy bank, on the top a man on white horse; an oak grove across c. mid-distance; a man and red cow under tree, l.c.; a track winding through open country r. distance. Wood, $18\frac{1}{2} \times 25\frac{1}{2}$. Authenticity questioned in Colman Catal. Bt. from S. Harwood. Colman Coll., Crown Point, Norwich. I think it genuine.

Oak Tree: Boys bathing (*c.* 1816). Pool l. foreground; to r. a boy bathing, one dressing on bank; a road retires behind them, r.c.; two cows on its crest, in mid-distance, by a railed-in barn; l., beyond pool, a large leaning oak, palings running to l.; c. mid-distance a cottage in little oak grove; r. distance a hill with road winding over it, towards a church; wooded hill in l. distance. Canvas, $19\frac{1}{4} \times 25\frac{1}{2}$. Perhaps by J. B. Crome. It is a variant in reverse of the "Poringland Oak." Another, allied variant, ascribed to, but not by, Crome is in Miss Holt's Coll., Liverpool. (*See* "Pool with Bathers: Woodland.") A very cleverly painted picture. In 1876, bt. by B. Hamilton from Collins, of Bond Street. Passed to Staats-Forbes. Exhib. Fine Art. Soc. 1903 (15). In A. Hollingsworth Coll. 1920. Photo in Witt Coll.

Oaks, and White Heifer. "Oaks on a sandy bank; a white heifer in foreground." Canvas, $30\frac{1}{2} \times 47$. N.S. Doubtful. Exhib. R.A. 1875 (41), lent Fuller Maitland; also lent to the South Kensington Mus. (according to Sale Catal.). Fuller Maitland Sale, May 10, 1879, bt. Graves. *Dickes*, p. 92.

Oulton Church, Suffolk. Exhib. Norw. Soc. 1805.

Outbuildings. Bt. from Crome's Sale by T. Woolner. His Sale, June 12, 1875.

*Palings and Trees by Pond (drawing). Flat shore in front; tall palings on high bank beyond, to l. and in water, c.; trunk of oak., r.c., on far bank, rising to top. Paper, $4\frac{3}{4} \times 10\frac{7}{8}$. Inscribed, "Given to Mr. Norgate by J. B. Ladbrooke." Reeve Coll. Bt. by Brit. Mus. 1902: No. 381.

Park, Edge, with Deer (late). Trees receding from l.c. foreground to r. distance; fallow deer standing and lying beneath; beyond, a line of palings enclosing a mass of sunny foliage; sky in r. top corner. Canvas, 26×40. On back "Woolner." This is a beginning by Crome, in the late "Postwick Grove" manner, taken up by another hand (? J. B. Crome) and finished. Exhib. R.A. 1873 (94), lent Fuller Maitland. W. Fuller Maitland Coll. 1920. *Dickes*, p. 92.

PARK SCENE, LORD LOWTHER'S (1807). Crome Memor. Exhib. 1821 (16), lent W. Spratt. *See also* " Lowther Woods " (1805).

PATTERDALE (ink).
PATTERDALE, SCENE IN. } Both exhib. Norw. Soc. 1805.

PATTERDALE CHURCH. Exhib. Norw. Soc. 1810.

PENCIL DRAWING. Exhib. Norw. 1860 (234), lent Norgate.

PIERCEFIELD FROM THE WYE (1803–4). Exhib. Norw. Soc. 1805.

PIGS (sketch). Exhib. Norw. Soc. 1805.

PIGSTIES (sketched on the spot). Exhib. Norw. Soc. 1806.

PLANTS (" painted on the spot ") (1814). Crome Memor. Exhib. 1821 (94), lent J. B. Crome.

*POCKTHORPE; BOAT AND BOAT-HOUSE: the " Bygrave Crome " (*c.* 1816). Water in front; on bank beyond, c., a man on a stage, stooping over a boat; to l. a boat-house with unhinged door leaning in the water; house roofs behind trees against sky l.c.; boats to r. and a red-roofed shed. Signed, on the landing-stage, " J. C." Clear light tone, cool and Wilsonian. Wood, $12\frac{1}{4} \times 17\frac{3}{4}$. On back " View near Pockthorpe, by the late J. Crome: Mr. Bygrave " and " Wynn Ellis, Esq." Crome Memor. Exhib. 1821 (92), lent Bygrave. Churchyard Sale, Mar. 28, 1866. Exhib. R.A. 1873 (29), lent Fuller Maitland. Grosv. Gall. 1888 (12), lent Fuller Maitland. In Fuller Maitland Coll. 1920. *Dickes*, p. 109. (Plate XXXIV.)

POLLARDS (w. col.). Exhib. Norw. Soc. 1812.

POLLARD OAK ($27\frac{1}{2} \times 20$). Exhib. R.A. 1875, lent Gen. G. Mackinnon.

POLLARD TREES. Exhib. Norw. 1860 (49), lent J. King.

POLLARD WILLOW. C. Etheridge Sale, 1863. *See* " Ash Pollard."

*POND AND FARM BUILDINGS (pencil). Pond with high sandy bank. R. a thatched barn; c. a stile in front of a low, tiled shed; beyond, a silver birch; trees across background. Signed " J. Crome 1811." Paper, $7\frac{1}{4} \times 9$. Drawn as a lesson for the pupils at Miss Heazel's School. Became the property of Miss Gooding (*b.* 1800), one of the scholars. Passed to Mrs. Conrad Howell. Now in her possession, Crowborough.

POOL WITH BATHERS: WOODLAND. " Wooded landscape; cottages in l. distance; a pool in foreground overhung by large tree, figures bathing. Blue sky, with clouds." Canvas, $29 \times 23\frac{1}{2}$. N.S. R.A. 1889 (138), lent Mrs. O. Roe. *Dickes*, p. 121. A picture of this kind (28×24), a variant imitation of the " Poringland Oak," masquerading as a Crome, with two boys bathing and one dressing, beneath an oak: a paling, barn, and cow in l. mid-distance, is in Miss Holt's Coll. Bt., *c.* 1895, from Gooden. Exhib. Manchester 1909.

*PORINGLAND OAK (*c.* 1820). Pool with boys bathing on l., fills foreground; the oak on far bank, c.; open landscape l. with distant cottage; Crome's three boys said to be among the bathers, the youngest b. 1813: the fourth is son of Mr. Aldous, the mail-driver. Canvas, $48\frac{1}{2} \times 38\frac{1}{2}$. No. 2674 Nat. Gall. Exhib. Crome Memorial Exhib. Norw. 1821 (59). Exhib. B.I. 1824, lent Freeman.

POSTWICK GROVE

R. J. COLMAN, ESQ.

Bt., *c.* 1829, by Capt. Steward, from the Leathes of Herringfleet. Exhib. Norw. Loan Exhib. 1860 (153); and R. A. 1875 (116), lent Rev. C. J. Steward; 1891 (39); 1908 (170); Newcastle 1887 (782). Bt. from his exors. by Nat. Gall. 1910. *Dickes*, p. 123 (illust.); *Theobald*, pp. 30, 31; *Binyon*, pp. 33, 34, 45, 48 (illust.). Photo in Witt Coll. (Plate XLI.)

PORINGLAND OAK, about 24×30? Apparently a fac-simile of above. Sold by Leggatt to King, a dealer of Liverpool. Now owned by D. M. Matheson of West Kirby.

PORLINGTON OAK. Pool across foreground, water-lilies in l. corner; on far side, r., a square-ended tree trunk; a large oak c., a man and dog lying beneath it; a line of stakes l. of the tree, running to pool's edge; on far bank, l., two cows lying down—one, white, standing profile r. behind them, over her back a winding track through trees; r. distance a wooded bank, two near oaks relieved against it. Canvas, 36½×44. N.S. In Anon. Sale, Feb. 28, 1863, bt. Rainger, called "Kimberley Oak." Exhib. B.I. 1864 (147); R.A. 1871 (7); and B.F.A.C. 1871 (32), lent Wynn Ellis. His Sale, May 6, 1876, bt. Graves. In Mr. Rossi's possession and eventually in Whitehouse Sale, Mar. 29, 1890, bt. Gooden. Marquand Sale, N. York, 1903, bt. Gluckmann. [N.B.—A general rumour runs that "The Porlington Oak" is a "fake," based on the Nat. Gallery "Poringland Oak" (see *Theobald*, p. 31). But the description given above, taken from Cat. of 1890 Sale appears to invalidate the theory that the "Porlington Oak" was an imitation of the "Poringland," in which are neither cows nor a man and dog. *Dickes*, p. 110, gives no description of the former, but seems doubtful of Crome's authorship. He calls it a "fine picture." It is possible that another picture altogether—perhaps the "Porington Oak," q.v.—is the guilty imitation of the "Poringland."] The "Porlington" is reprod. in Marquand Sale Cat. 1903, N. York. A repetition, apparently by J. B. Crome in the main, was in the Evans Loombe family. It is called "The Melton Oak," and is same size and was in Mr. Boswell's hands, in Norwich, 1920.

PORINGTON OAK. Passed to G. J. Gould, N. York. *See* "Porlington Oak."

PORT, IN. Exhib. Liverpool Art Club 1881, lent C. Langton.

*POSTWICK GROVE (*c.* 1820). Road barred with shadows and lined with oaks mounts from l. corner to c. mid-distance: two women on it; scrubby bank r.; sunlight and half shadows drifting through and across the trees that line the road; green water seen dimly through trunks, l. Millboard, 18¾×15½. A "Postwick Grove" lent Crome Memor. Exhib. 1821 (32) by Mrs. de Rouillon. In possession of Miss Mack, lent to Loan Exhib., St. Andrew's Hall, Norw., 1878 (177). Bequeathed to Miss Ewing. Her Sale, Apl. 1895, bt. Colman. Colman Coll., Crown Point, Norwich. *Dickes*, p. 109; *Theobald*, p. 29. (Plate XLVI.)

PRESTON TOWER. "Ruined tower and adjoining buildings in middle of tree clump, c.; r. the river, mast and sails of a boat seen above bank. Blue sky and clouds." Canvas, 37½×47½. N.S. Doubtful. C. W. Dawes Sale, June 16, 1900, bt. Gribble. Exhib. R.A. 1906 (45), lent J. Orrock.

PUBLIC-HOUSE ON HEATH. Exhib. Norw. Soc. 1811.

QUARRY (a pair). Bt. from Crome Sale by T. Woolner. His Sale, June 12, 1875.

*RABBITING WITH FERRETS (1810). Three men, one seated, and a dog c. foreground; r. mid-distance a tree trunk rising against sky; r. of it a stile; flat ground extending to a river or broad: houses on extreme left; flat far distance. Canvas? $13\frac{1}{2} \times 10\frac{1}{4}$. Small study for "The Beaters" in Lord Swaythling's Coll. Bt. J. Baker Sale, Mar. 15, 1873, by J. P. Heseltine. Heseltine Coll. 1920. Reprod. in *Ten More Little Pictures in J. P. Heseltine's Coll.* Photo in Witt Coll.

RAVEN'S CRAG, CUMBERLAND. Exhib. Norw. Soc. 1817. *See also* "Cumberland Scene" (1817), a pair, lent Crome Memor. Exhib. 1821 by Spratt and Murphy.

*RETURN OF THE FLOCK (? 1813). A road from r. corner across to l.c. mid-distance, skirting a pool on l.; a high bank to l. with trees mounting the slope; c. mid-distance a horseman driving a flock of sheep to the foreground, behind him two oaks in the hedge; r.c. another clump, and a third on extreme r.; rising fields seen in distance. Soft evening blue sky, pale golden light to left; bitumen. Canvas, 18×24. Possibly the "Landscape with Sheep: Evening," exhib. Norw. Soc. 1813. Exhib. Fine Arts Soc. 1903 (38). Exhib. Agnew's 1906, from Alex. Young Coll. Mrs. E. L. Raphael Coll. 1920. *Cundall*, pl. 5.

*RIVER SCENE: Barge on left (*c.* 1809–10). Water across foreground: in r. corner two stakes below a bank, on which are two figures, one fishing; river runs to r.c.; a cottage closes the vista; c. a line of trees along bank: behind them a small church and row of cottages in sun; l. the river bank and stakes, and in mid-distance a double cottage backed by trees; a barge lies towards c. against the bank, before a two-gabled, plastered cottage; the barge has a small cabin fore and aft: a man stands at the tiller. Blue sky, soft pearly-grey clouds; stakes, dark pastel-grey; impasto smooth and cheesy. Canvas, 17×25. Lady Hillingdon's Coll. 1920. (Plate XI.)

RIVER SCENE. Exhib. Norw. Soc. 1811.

RIVER SCENE, NORWICH. Exhib. Norw. Soc. 1817.

RIVER SCENE, NORWICH. Exhib. Norw. Soc. 1818.

RIVER SCENE, NORWICH: AFTERNOON. Exhib. Norw. Soc. 1819. *See* "Norwich River: Afternoon."

RIVER SCENE. Exhib. Norw. Soc. 1820.

RIVER AND CATTLE. "Shallow river running from r. corner to l. distance; cattle on shore r.; flat meadows l.; in mid-distance a dead tree rises against a dark clump, the nearest of a bank of trees on horizon." Canvas? $12\frac{1}{2} \times 17$. N.S. Spurious. Formerly in A. T. Hollingsworth's Coll. *Dickes*, p. 65, accepted it as a genuine early work. It was sold May 6, 1918, for £65.

RIVER, FROM MR. ALDERSON'S. Exhib. Norw. Soc. 1811.

RIVER SCENE (? w. col.). $3 \times 4\frac{1}{2}$. } Both exhib. Grosv. Gall. 1888 (209, 214), lent
RIVER SCENE (? w. col.). $3 \times 4\frac{1}{2}$. } W. S. Hobson.

RIVER SCENE WITH BOATS. Canvas? $21 \times 30\frac{1}{2}$. Presumably exhib. B.I. 1858 (154), lent Wynn Ellis; and B.I. 1866 (182). Wynn Ellis Sale, May 6, 1876.

River Scene: two figures and cows. Group of trees r. ? $19\frac{1}{2} \times 23\frac{1}{2}$. Savill-Onley Sale, June 16, 1894, bt. Lawrie.

River Scene: Old Buildings ($18 \times 23\frac{1}{2}$). In C. F. Huth Sale, July 6, 1895, bt. Lawrie, £53.

River Scene: Mill and Boats. Canvas, $18\frac{1}{2} \times 14\frac{1}{2}$. Sold by Agnew to G. P. Wall. His Sale, Mar. 16, 1912, bt. King.

River Scene: with Trees and Boat (w. col.). Paper, 20×17. Fordham Sale, Apl. 9, 1910, bt. Agnew. Sold to W. J. Jones.

River Scene: Upright. "Water in l. foreground; distant stretch of country beyond; trees c.; rising wooded country r." Canvas, $17\frac{1}{2} \times 14$. Exhib. R.A. 1878 (51), lent Rev. W. H. Stokes.

Road Scene, near Norwich (27×34). Anon. Sale (at Foster's), Oct. 30, 1891.

Road Scene. Norw. Exhib. 1860 (176), lent J. H. Gurney.

Road through Forest. Tall trees r. and l., a glade or track running between them c.; a man in r.c. foreground. Pink cumulus in blue sky. Painted with heavy palette knife impasto. Canvas, 74×56. Spurious. Said by Redford to have been bt. at a Sale in Cavendish Square for £7. Passed to Mendel. In S. Mendel Sale, Apl. 24 1875, bt. Bristow (£1575), apparently for Lord Hillingdon. Exhib. Guildhall 1895 (78). Hillingdon Coll. Sevenoaks. *Dickes*, 129.

*Road and Cottages: Composition (early). On l., cottages and sheds receding to c. mid-distance, backed by a line of trees; a railing and logs in l. foreground; in road, c., a woman in red. Wood, 10×10. Given by Crome to Rev. E. Wilson of Topcroft. Passed to his son-in-law, Archdeacon Nevill. Sold to H. S. Theobald, K.C. Bt. by R. J. Colman 1910. A water-colour copy by Rev. E. Wilson also in Crown Point Coll., Norwich.

*Road Scene, with Horses and Cart (drawing). Horses on either side; r. a cart loaded with sacks of corn, near a public-house; the horses are out of the shafts; a woman and boy near an old wall l. of road. Indian ink, $8\frac{3}{4} \times 7$. Purchased by J. Reeve of Mr. E. A. Bracey. Colman Coll., Crown Point, Norwich.

Road Scene, Cottages and Figures. J. Orrock Sale, Apl. 27, 1895, bt. Lewis. Perhaps this is the "Cottage and Figures" ($12\frac{1}{2} \times 10\frac{3}{4}$) by Vincent (?) in A. T. Hollingsworth's Coll., ex Orrock Coll.

Roadside and Cottages (a pair). Exhib. Norw. 1874 (52, 53), lent Sir F. Boileau.

*Road with Pollards (*c.* 1815). Road running from r. foreground, by a log, to c.; l.c. a man carrying a log; r.c. cows in a pond, four pollards just above them; extreme l. a paling under a half-dead pollard; far distance on r.; a man and donkey r.; r. mid-distance red barn-roofs. The sky is silvery blue with silver-grey clouds with white lights; tree trunks greeny brown. Canvas, 28×42. Formerly in Sherrington Coll. Bequeathed to W. H. Hunt, Yarmouth, who exhibited it, 1856, Norw. Assoc. Promotion of Fine Arts, St. Andrew's, Broad St., Norwich (225), and Internat. Exhib. 1862 (137), "Heath Scene." Bt. at auction at Yarmouth for J. Colman. Exhib. R.A. 1878 (39). Colman Coll., Crown Point, Norwich. *Dickes*, p. 135 (illust.); *Theobald*, p. 26; *Cundall*, pl. 20. (Plate XXX.)

ROAD WITH PUBLIC-HOUSE. Exhib. Norw. Soc. 1811.

*ROAD AND TWO OAKS (sketch) *c.* 1810. Road c.; two oaks r.; a dip beyond and red-roofed cottage in l. mid-distance, backed by trees. Wood, $4\frac{1}{2} \times 5\frac{1}{2}$. Bt. from Mr. Jackson. In Colman Coll., Crown Point, Norwich. *Dickes*, p. 77.

*ROAD SCENE: Sheep on high bank (w. col.). A man and a woman with two children on road, c. foreground; pool in r. corner; sandy bank, at top a small oak and level field, with sheep; bounded in mid-distance by row of trees; a woman in red and boy in blue in c. mid-distance at bend of road; trees to l.; flat distance. Blue sky, large cumulus. Paper, $8 \times 12\frac{3}{4}$. Reeve Coll. Bt. by Brit. Mus. 1902, No. 374. *Cundall*, pl. 29.

*ROAD SCENE: Woman in red (*c.* 1813). Woman c., bank beyond; on l. trees on top; mill r.c. distance. Blue sky, with cumulus. Wood, $3\frac{3}{4} \times 6\frac{3}{4}$. Lord Leverhulme Coll. 1920.

ROCKS.
ROCKS AND WATERFALL. } Both exhib. Norw. Soc. 1806.

ROCKS, NEAR MATLOCK (drawing). Exhib. Norw. Soc. 1811.

ROCKS AND WATERFALL (pair). Exhib. Norw. Soc. 1811. Presumably these date from 1802–3.

ROCKY RIVER SCENE ($15\frac{1}{2} \times 24$). Gillott Sale, Apl. 26, 1872.

*ROUND POND: Trees beyond (*c.* 1810–12). Road curving from l. corner to r. mid-distance and round to c., where a woman and child stand; a round pond l.; a clump of trees on far bank; flat distance r. Wood, $6\frac{1}{2} \times 8\frac{1}{2}$. Perhaps bt. from J. J. Cotman Sale at Thorpe 1855. No. 45 in Colman Coll., Crown Point, Norwich. *Dickes*, p. 77.

*RUINED HOUSES, NORWICH (w. col.). Houses in course of demolition: a ladder against wall, a stairway visible through gap; roof off, beams and rafters shown; r. corner boys and a wheelbarrow; l. a man and woman, and a cord with clothes hanging. Paper, 28×21. (8–1885, S. Ex.) Victoria and Albert Museum. Purchased 1885. (Plate LI.)

RUINS: EVENING. Exhib. Norw. Soc. 1810.

RUINS IN LANDSCAPE (1817). Exhib. Norw. Soc. 1818. Crome Memor. Exhib. 1821 (14), lent S. Paget.

RUINS ON RIVER BANK: Figure on rock ($27\frac{1}{2} \times 17$). Anon. Sale, Feb. 28, 1863.

RUINS IN LANDSCAPE. W. Roberts Sale, 1867, bt. Cox.

RUINS IN LANDSCAPE (49×40). Gillott Sale, Apl. 26, 1872.

ST. AUGUSTINE'S GATE (1815). Broken ground near. Crome Memor. Exhib. 1821 (4), lent W. Spratt. *See also* "Norwich, from St. Augustine's Gate" ($20\frac{1}{2} \times 29\frac{1}{2}$).

ST. CLEMENT'S, NORWICH, OLD HOUSE IN. Exhib. Norw. Soc. 1809.

ST. GEORGE'S, COLEGATE: Street scene. Exhib. Norw. Soc. 1806.

S. MARTIN'S-AT-OAK (pencil). Exhib. Norw. Soc. 1807.

S. MARTIN'S-AT-OAK: looking down river. Exhib. Norw. Soc. 1808.

S. MARTIN'S-AT-OAK. Exhib. Norw. Soc. 1810.

S. MARTIN'S, OLD HOUSES. Pond in l. corner, backed by a clump of trees; a village street runs across the c. and r. with a few chickens in road, by a pail; a woman in doorway of a house, a seat outside; a pent-roof over door; c. clothes hanging, and a woman and boy; across the pond, c., a rail, a culvert on the far side. ? Wood, $19\frac{3}{4} \times 14\frac{1}{4}$. In Wilson Sale, Paris, Mar. 1881; etched by Chavel. The original—etched by Colkett ($9\frac{3}{4} \times 7\frac{1}{2}$)—was apparently contemporary with "Wensum at Thorpe: boys bathing." A version by Hodgson is in a London collector's possession. A version on canvas (16×12), coming from the J. Orrock Coll., was in Norwich in the autumn 1920, in Boswell's hands. It is only a derivative of the etching or a copy from the original. (Plate XXXVII.)

S. MARTIN'S RIVER SCENE. Exhib. Norw. Soc. 1811, 1812, 1813, 1815, 1816. For these see the three following pictures. *See also* "Bathing-house, S. Martin's" ($20\frac{1}{4} \times 16$).

*S. MARTIN'S GATE, FULLER'S HOLE (*c.* 1812). Water across front; a paling and stile r., a boy on stile in white shirt; a road beyond running uphill, a man half-way up, two women and a dog at top, and beyond them S. Martin's Gate; the end of a house in c.; slender trees to l.; a small outhouse beneath, at end of a brick wall, a line with clothes hanging below the slender trees; houses against sky l. distance; l. near ground, on far bank of river, a washerwoman, a wooden door behind her; exceptional delicacy of perception in r. background. Wood, $19 \times 14\frac{1}{2}$. Perhaps exhib. Norw. Soc. 1815 or 1816; and Crome Memor. Exhib. 1821 (66), lent S. Coleman. Exhib. R.A. 1878 (13), lent Rev. H. Coleman. In G. N. Stevens' Sale, June 14, 1912, bt. Agnew. In Miss Faith Moore's Coll. 1920. *See* next picture. Coleman's loan to Memor. Exhib. said to belong to 1819, but the picture seems considerably earlier. Dates given in 1821 list not reliable. (Plate XIII.)

*S. MARTIN'S RIVER OR GATE (*c.* 1813). Water in foreground; on far side, r., a paling and stile, running diagonally to l.c. mid-distance; c. mid-distance the end of a house with dormer windows; a slender tree just to l.; r. distance, in sun, a row of houses. Wood, 20×15. N.S. This is a repetition of above picture, minus the boy on stile and figures on road behind. Perhaps exhib. Norw. Soc. 1812 or 1813. Mrs. Steward Sale, Dec. 8, 1888, bt. Agnew. In Price Sale, June 15, 1895, bt. Agnew. Sold J. G. Johnson, Philadelphia. Illust. in Price Catal. Photo in Witt Coll. *Dickes*, p. 110. *See also* next picture.

*S. MARTIN'S RIVER AND GATE (*c.* 1808–10). Water across front; far side, r., palings and a stile, bushes and low fence in the river, retiring to l.c. where a brick wall runs down to the water from a low cottage; behind the cottage the high gable end of a row of houses, r.c., with ivy growing over it; over the stile a road running up to houses and a large square doorway, a cart with shafts in air at roadside; a line of clothes hang drying over the wall beyond the stream, c.; houses to l. of the ivy, then a stumpy oak, and far houses behind a line of trees l. distance; a figure in a boat in l. foreground. Wood, $19\frac{1}{2} \times 16$. Possibly the "S. Martin's-at-Oak" exhib. Norw. Soc. 1808 or 1810. Exhib. R.A.

1878 (20), lent Mrs. Temple Silver. Her Sale (as "Back River"), Apl. 4, 1912, bt. Agnew. Passed through W. B. Paterson to Miss Coats. In her Coll. 1920. A variant, probably earlier, of two preceding pictures. Copies of this picture are known. *Dickes*, p. 60; *Cundall*, pl. 16. (Plate XXI.)

ST. MICHAEL'S OR ST. MILES' BRIDGE, FROM NEW MILLS (1820). Exhib. Norw. Soc. 1821; and Crome Memor. Exhib. 1821 (81), lent R. de Careli or Earle, junr. *See* "Wensum, View on" (14×21).

S. NICHOLAS' CHURCH, YARMOUTH. Canvas? 10½×11. Exhib. Grosv. Gall. 1888 (76), lent A. Andrews. His Sale, Apl. 14, 1888, bt. Ward, £19.

*SALHOUSE, VIEW AT (*c.* 1813). Water on l., extending to distance; r. a shelving bank, a clump of trees on it; a dead log reaches out into the water; flat distance. Canvas, 17½×13½. N.S., but, judged by photo, of very fine quality. Exhib. Norw. 1860 (72), 1874 (61), and R.A. 1878 (8), all lent J. Gunn. Mrs. E. Gunn's Sale, Apl. 26, 1912, bt. Agnew. In E. C. Walker Coll., Canada. *Dickes*, p. 92; *Theobald*, p. 37. (Plate XXII.)

SANDHILLS, FARM, AND DISTANT SEA. L. foreground railings and a boat sail; r. a sandy track running over hummock; c. mid-distance two-dormer-windowed house among trees, and a shed with timber leaning; hill in r. distance, with a mill on crest; sea in l. distance. Canvas, 27×20¼. N.S., but from photo judged dubious. In McCormick Coll., Chicago. Photo in Witt Coll.

SANDY BANK. "A sand-bank, furze and clumps of trees on top. Cloudy sky." Canvas, 15½×20. N.S. Exhib. R.A. 1881, lent Lord Wimborne. In his Coll. 1920. A "Sand-bank" was exhib. Norw. 1860 (194), lent C. Steward. "A Sandy Bank," (?) by J. B. Crome, exhib. Fine Art Soc. 1903 (1).

SAW PIT. Exhib. Norwich 1860 (166), lent Rev. J. Holmes.

SAWYERS. Exhib. Norwich 1860 (68), lent Finch Steward. Possibly the Inn Sign.

SCOULTON, VIEW NEAR (1815). Crome Memor. Exhib. 1821 (77), lent F. Crome.

*SEA-PIECE (*c.* 1812). A boat with curved white sail running r.; large mass of white cumulus in left c. of sky; white sail on l. horizon. ? Millboard, 6½×8. From Tom Collier's Coll. In A. T. Hollingworth's Coll. 1920.

SEA-PIECE. "Rough green sea, line of land in distance, hill, r.; Dutch boat with sail and two flags l.c.; small boats farther out; mast and buoy in r. foreground. Warm light in sky, and dark clouds." Canvas, 27×38½. N.S. Whitechapel Exhib. 1883 (171), lent W. Graham; Sale, Apl. 2, 1886, bt. Rt. Hon. A. J. Balfour. In his Coll. at Whittingehame, 1920.

SEA-PIECE: Church on cliff. Shore in l. corner, and a man beaching a boat; two stakes r. foreground, an empty boat beyond them, r.; c., three sailing boats; l. distance, boats under cliff, on which a spired church stands. Canvas, 21½×35½. N.S., but photo suggests that the picture is by Stannard: at one time at the Corner Gall., London. Photo in Witt Coll.

*SHADOWED ROAD SCENE (w. col.). Shadow in foreground, on a road with strips of grass at sides and in centre; low trees l.; tall ash and elms r.; a road in sun strikes across, a cottage on the corner, r.; a woman with basket walking

away r.c., a bar of shadow level with her head crosses the road beyond her; sun beyond again, and c. mid-distance a large oak in shadow; vague hill against sky. Water colour, $20\frac{1}{2} \times 16\frac{3}{4}$. 620. 77 Victoria and Albert Mus., bt. 1877. Catalogued as "Landscape with Cottages." Photo in Witt Coll. (Plate XXV.)

SHED AND FIGURES. Canvas, 15×12. From Gillott Coll. Exhib. Edinburgh 1886, lent Andrews. In Andrews Sale, Apl. 14, 1888, bt. Fisher (£23).

SHEDS (w. col.). Exhib. Norw. Soc. 1812.

*SHED AND TREE: Cart in front (drawing). L. corner a farm cart; road across front, oak and shed beyond. Paper, $7 \times 8\frac{7}{8}$. Reeve Coll. Bt. by Brit. Mus. 1902, No. 380.

*SHEDS AND OLD HOUSES ON YARE (*c.* 1803). Water across front; on far bank, c., a wooden house with red-tiled roof, in holes; a ladder against front, timber against r. side; to r. a gate and buildings by a lime heap; scaffolding l., a tall warehouse in background; three ducks in l. front, swimming. In the Velazquez-like style of early Crome. Canvas, $19 \times 24\frac{1}{2}$. On back "Sp. . . . Mill by J. Crome: bt. from his pupil Mr. Stark." In Anon. Sale, June 30, 1906, bt. Gooden. Sir Leicester Harmsworth's Coll. 1920. (Plate III.)

SHEEP IN LANDSCAPE (16×21). J. Arden Sale, 1879, bt. Walter.

SHEPHERD AND SHEEP UNDER TREE (? $(2)4 \times 17\frac{1}{2}$). Anon. Sale, Feb. 28, 1863 (87), bt. Radclyffe.

SHEPHERD'S COTTAGE, THE. Curving road in r. foreground; felled trunk c.; in r. mid-distance a thatched plaster cottage, in sun: a tall chimney at near end, over a lean-to shed. Rolling distance, mill on hill towards l. distance. Canvas, $44\frac{1}{2} \times 37$. N.S., but judged questionable by photograph. Presumably identical with picture exhib. R.A., 1878 (32), lent J. Parrington. His Sale, Dec. 18, 1886, bt. Lesser. Marquand Sale, New York, 1903, bt. Richmond. Griscom Sale, New York ("bt. from Tooth's, London"), Feb. 28, 1914. *Dickes*, p. 131 note. Photo in Witt Coll.

SKETCH FROM NATURE.
SKETCH FROM NATURE (w. col.). } Both Exhib. Norw. Soc. 1808.

SKETCH FROM NATURE. Exhib. Norw. Soc. 1809. R.A. 1809 (36).

SKETCH FROM NATURE. Exhib. Norw. Soc. 1817.

SKETCH IN OILS (1790). "Painter's first oil work." Crome Memor. Exhib. 1821 (1), lent F. Crome.

SKETCH IN OIL. Exhib. Norw. Soc. 1807.

SKETCH IN OIL. Exhib. Norw. Soc. 1813.

SKETCH IN OIL. Exhib. Norw. Soc. 1816.

SKETCH IN OIL. Exhib. Norw. Soc. 1817.

SKETCH IN OIL. Exhib. Norw. Soc. 1818.

SKETCH IN OIL. Exhib. Norw. Soc. 1820.

SKETCH (1814). Exhib. Norw. Soc. 1820.

*Skirts of the Forest (*c.* 1810–12). R. corner, a figure in green and grey, with dog ; c. and l. a clump of oaks, retiring to mid-distance ; the nearest tree has a twisted branch extending over the track which winds from l. foreground to sunny mid-distance ; r. mid-distance a clump of trees, low hill in distance. Amber tone. Canvas, 42 × 30½. 236/79 Victoria and Albert Mus. In Anon. Sale, Feb. 28, 1863, bt. Anderdon. Probably exhib. B.I. 1863 (135), lent J. H. Anderdon ; R.A. 1872 (3). Anderdon Sale, May 30, 1879, bt. Graves, for Victoria and Albert Mus. *Dickes*, p. 77 (he assigns it *c.* 1812) ; *Theobald*, p. 22 ; *Cundall*, pl. 14 ; Illust. *Art Journal ;* Cassell's *Famous Paintings*, 1912. Photo Witt Coll. (Plate XVI.)

Skirts of a Wood : Pool in front. 16¼ × 20. Anon. Sale, Feb. 28, 1863.

*Slate Quarries (*c.* 1806). Broken quarry ground. Two men in l. corner against the cutting ; in valley below, c. and r., a lake, extending to r. mid-distance ; successive ridges receding to a mountain against sky in r. distance, with bands of cloud across it. Canvas, 52 × 62. No. 1037 Tate Gall. Perhaps painted *c.* 1805 and exhib. Norw. Soc. Also said to have been exhib. Norw. Soc. 1818, based on 1805 material. Possibly exhib. Crome Memor. Exhib. 1821, lent D. Murphy. Said to have been bt. by Sherrington from Dawson Turner (not in his 1852 Sale). In Sherrington Sale, May 1, 1858 (" Stone Quarries "). Exhib. B.I., 1864 (180), lent Fuller Maitland ; Leeds 1868 (1072) ; R.A. 1873 (47). Bt. by trustees of Nat. Gall., 1878. *Dickes*, pp. 37, 123 ; *Theobald*, pp. 18, 19 ; *Binyon*, p. 18. Photo in Witt Coll. (Plate VIII.)

*Solent, View of : Man ploughing (*c.* 1805–6). Brown field across front ; a man ploughing c., his horses and a boy to r. ; l. beyond the field, cottage roofs and rick, backed by cliffs ; the sea and sands below c. ; cliffs in c. mid-distance, and a distant line of grey-purple cliff. ; sea in r. distance and r. mid-distance ; a sailing boat r. Pale blue sky. In the Wilson key of colour. Canvas, 10½ × 20¼. Possibly the " View of Weymouth " exhib. Norw. Soc. 1806. In W. Fuller Maitland Coll. 1920. (Plate VII.)

Solitude. Exhib. Norw. Soc. 1816. (A picture with this title, in F. Gaskell's Coll., attributed to Crome, is not to be identified with this exhibit. It is Dutch, and by a Hobbema school man. It measures 17 × 21½, and is a panel : river scene with a boat and wooded banks ; a house in l. mid-distance.)

Spring Grove : Man watering cows. J. Baker Sale, Mar. 15, 1873.

Sprowston, Barn and Sheds. Exhib. Norw. 1860 (67), lent W. Wilde.

Sprowston Mill (? panel), 13½ × 19½. In Anon. Sales, Apl. 24, 1897, bt. Mason ; July 4, 1904, bt. Mitchell ; and July 28, 1909, bt. Lawrence.

Squall off Yarmouth. " Long line of coast extending into distance on l. ; numerous vessels in stiff breeze." Canvas, 20¼ × 32½. N.S. In Quilter Sale, July 9, 1909 (£735), bt. Agnew. Bt. by Sir C. Quilter.

Stables, Old (sketch in oils). Exhib. Norw. Soc. 1808.

Starston, Sketch at. Exhib. Norw. Soc. 1807.

*Stile and Oaks (drawing). Path on bank, c., leading to a stile between oak trees ; a ditch r. ; trees across background. Pencil on paper, 8¾ × 7. N.S. Apparently authentic. A. M. Samuel Coll. *Cundall*, pl. 32.

STONE PIT (drawing). Mrs. Caleb Rose Sale, Mar. 30, 1908.

*STORM, MOUSEHOLD HEATH (*c.* 1806). Pool in l. foreground; a raised track c., retiring to a rail and windmill, c. mid-distance; r. in front, on roadside, a man in white, trees below; to l. of mill, low trees in light and red roof; r.c. distance a spire among trees, against sky. Yellow light on horizon; rain clouds above. Wood, 8×7. In Stansby Sale, at Foster's, Jan. 28, 1903 (129), bt. C. J. Holmes. In his Coll. 1920. (Plate VI.)

STORM COMING OVER MOUSEHOLD ("etched by Crome"). T. Woolner Sale, June 12, 1875.

STRUMPSHAW COMMON. T. Woolner Sale, June 12, 1875.

SUNSET. Exhib. Norw. 1860 (87), lent Norgate.

SURLINGHAM FERRY. W. E. Jarvis Sale, 1871, bt. in.

*TANNING MILL, BACK OF. Water across front; bank l., with line of tall elms; line of houses r.; hides hanging extreme r., and a man standing at a stile, a boat by him; c. mid-distance a light-coloured mass reflected in water; pale reddish houses beyond, a tall chimney l.c. Grey sky. Wood, 10×13. From D. (?) Gurney Coll. (*c.* 1867). Exhib. Grosv. Gall. 1888 (37), lent A. Andrews. His Sale, Apl. 14, 1888, bt. McLean. Two sale labels on back calling it as above and "Back of New Mills." Bt. from Shepherd's (*c.* 1902) by E. H. Marsh, C.B. In his Coll. 1920.

TELEGRAPH LANE. Exhib. Norw. Soc. 1810.

*TEMPLE OF VENUS, BAIÆ (after Wilson), 1811. L. corner a figure on bank; logs by water r.c.; lake across front; temple on high promontory, r. to c.; a small outstanding rock c.; low shore in distance. Canvas, 17×27½. Said to be a reminiscence of the Wilson which was in Dawson Turner's Coll. at Yarmouth. Exhib. Norw. Soc. 1811. In Woolner Sale, June 12, 1875; passed to Sir Inglis Palgrave, bt. from him by J. R. Nutman, 1906. Nutman Coll., Norwich, 1920. (Plate II.)

THAMES, VIEW OF THE (1808). Crome Memor. Exhib., 1821 (6), lent W. Spratt.

THISTLE, A. Canvas, 26×20. N.S. Perhaps exhib. Norw. Soc. 1810. In Churchyard Sale, Mar. 28, 1866, bt. Loder. Exhib. R.A. 1875 (4), lent Fuller Maitland. His Sale, May 10, 1879, bt. Levy. Not in Levy Sale 1876. *Dickes*, p. 68.

*THISTLE AND WATER VOLE. A tall thistle in full flower, l.; water in front; a vole lying on r. Less realistic in colour than the Norwich Museum "Burdock": browner and greyer. Canvas, 28¾×24. Formerly in Mr. Wilson's possession at Hellesdon. Passed through Boswell to Mr. Samuel. Japan Exhib. 1910, lent A. M. Samuel. In his Coll. 1920. *Theobald*, p. 37.

THORN TREE IN HETHEL CHURCHYARD (1819). Exhib. Norw. Soc. 1819. Crome Memor. Exhib. 1821 (93), lent R. Bygrave.

THORPE, VIEW NEAR. ? Wood, 21½×28. Exhib. R.A. 1872 (38), lent T. Woolner. Woolner Sale, June 12, 1875 (137), bt. Young. *Dickes*, p. 56.

THORPE, OLD HOUSES. River's edge; houses at r., the second has two planks leaning against it; a barge with sail c., and small boats, c. and r.c., moored at a landing near the houses. Canvas, $24\frac{1}{8} \times 19\frac{5}{8}$. C.88–2 in Metropol. Mus., N. York. On loan 1905. Hearn gift 1906. Formerly called "The Landing." N.S. Apparently spurious. Photo in Witt Coll.

THORPE RIVER, VIEW ON. Exhib. Norw. Soc. 1806.

THORPE, RIVER AT. River, c. and r.; a reedy bank lined by elms, l., a boat alongside; c. mid-distance a white building on stakes; r. a cottage with clothes drying in garden; to r. again, a boy standing and one stooping over water; beyond them, against sky, tiled houses and a tall chimney. 14×19. Anon. Sale, July 8, 1910, bt. Agnew.

THORPE RIVER, VIEW NEAR. "River in foreground, with boats and figure, l.; cottages backed by thick foliaged trees, on bank beyond." Canvas, $23\frac{1}{2} \times 19$. N.S. Perhaps from the Norgate Coll. Exhib. R.A. 1878 (34), lent E. Edwards; Grosv. Gall. 1889 (136), lent Mrs. E. Edwards. Sold privately. Exhib. in Shepherd's Gall., London, Oct. 1912 (142). The authenticity has been disputed. *Dickes*, p. 56.

THORPE ROAD, VIEW ON THE. Exhib. Norw. Soc. 1806.

TINTERN, INTERIOR OF. Exhib. Norw. Soc. 1805.

TINTERN ABBEY. Exhib. Norw. Soc. 1807.

TORRENT AND BRIDGE: Donkeys under tree. Torrent c.; two donkeys l. under straggly trees, on a bank; r., on further bank, sheep in front of trees and palings; undulating country; cottage and sheep in mid-distance and distance. Sunset sky. Canvas, $23 \times 18\frac{1}{2}$. Spurious. Anon. Sale, July 10, 1897 (73). Lord Leverhulme Coll. 1920.

*TOWER NEAR NORWICH (*c.* 1805). Top of a hill in foreground; r. a cottage, end on, backed by trees, and c., a round tower on edge of hill; trees in dip beyond c. and a hill with a column and sheds rising to l., another line of hills beyond. Quiet yet full blue evening sky, rosy tops to grey clouds. Wilsonian. Canvas, $10 \times 8\frac{1}{4}$. A "Tower near Norwich," exhib. Leeds 1868 (1197), lent R. Johnson. In Sale at Robinson and Fisher's, Feb. 17, 1905 (158), bt. C. J. Holmes. In his Coll. 1920. *Burl. Mag.*, viii., p. 178 (illust.).

TREES (a study). Exhib. Norw. Soc. 1806.

TREES FROM NATURE. Exhib. Norw. Soc. 1810.

TREES (study). Exhib. Norw. Soc. 1811.

TREES. Exhib. Norw. Soc. 1820.

TREES AND BROKEN GROUND (1815). Crome Memor. Exhib. 1821 (18), lent W. Spratt.

TREES, STUDY OF (w. col.). Paper, $18\frac{1}{2} \times 13\frac{1}{4}$. N.S. 623–'77 Vict. and Albert Mus. Bt. 1877 (on loan, Colne).

*TREES AND PALINGS (wash drawing). A low slope in sun, l., at top a single tree and line of palings receding; a stile in c. mid-distance, trees in distance. Paper, $8\frac{7}{8} \times 6\frac{1}{2}$. Reeve Coll. Bt. Brit. Mus. 1902, No. 375.

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*Trees, between St. Martin's Gate and Hillesdon (wash drawing). High bank, l.c. a gravel pit, lower bank r.; three oaks on crest of l. bank, one, further back and slightly lower, c., and a dim line retiring to r. distance. Paper, $11\frac{1}{4} \times 16\frac{1}{2}$. Reeve Coll. Bt. by Brit. Mus. 1902, No. 382.

Trees near Pool: Felled Oaks (18×14). Anon. Sale, Feb. 28, 1863, bt. Whitehouse.

*Trees on Stream (wash drawing). Water l.c.; clump of leafless trees on bank c.; railings and pollards in r. background; pollard oak l. front. Paper, $6\frac{1}{8} \times 8\frac{7}{8}$. Reeve Coll. Bt. by Brit. Mus. 1902, No. 376.

Trout Stream ($24\frac{1}{2} \times 29\frac{1}{2}$). "A peasant angling from rustic bridge." Canvas, $24\frac{1}{2} \times 29\frac{1}{2}$. N.S. In R. O. Behren Sale, May 7, 1909. In Chetwynd Sale, Feb. 24, 1912, bt. Huggins.

*Trowse Bridge (*c.* 1811). Grey bridge across centre, a house and elms on l. bank; a man standing in a boat with sail in front of bridge; a man in punt r.; trees seen over bridge. Soft cobalt blue sky, and cumulus. Silvery tone. Wood, 10×15. Presumably exhib. Norw. Soc. 1811. Once owned by J. Stark; given to his sister, Mrs. Skipper. In Skipper Sale at Yarmouth Aug. 11, 1882, bt. J. Colman. Colman Coll., Crown Point, Norwich. *Dickes*, p. 74; *Theobald*, p. 28.

Trowse Bridge. Exhib. Norw. Soc. 1813.

*Trowse, Cottages at (early). A plaster and timber cottage, c., with thatch roof in holes; palings l. on a bank; thatched barn with timber walls, r.; road in front. Canvas, 11×13. Possibly exhib. Norw. 1860 (79). Perhaps in a Sale by Spelman, July, 1872. Exhib. Japan Exhib. 1910 (26), lent A. M. Samuel. In his Coll. 1920. *Cundall*, pl. 12 (called "Cottages at Lakenham").

Trowse Lane. Exhib. B.I. 1850 (51), lent Mrs. Sherrington.

Trowse, Windmill. Exhib. Norw. Soc. 1807.

Trowse Windmill. Exhib. Norw. Soc. 1811.

Twilight. Exhib. Norw. Soc. 1818.

Unthank's, Lane to Mr. Exhib. Norw. Soc. 1811.

Village Scene. Exhib. Norw. Soc. 1814.

Village Scene. Exhib. Norw. Soc. 1815.

Village, near Norwich. Exhib. Grafton Gall. 1905 (294), lent Staats-Forbes. (?) By J. B. Crome.

*Waiting for the Ferry (w. col.). Bank of stream l. corner, curving to c.; landing-place with tall post, down the bank; the ferry-boat with three people off it; scrub-edged r. bank; fields beyond, and trees r.; high wooded hill in l. distance; distant hill r.c. Paper, $7\frac{3}{4} \times 12\frac{3}{4}$. Brit. Mus. Presented to R. Dixon, the Norwich painter, by Crome. From his son Arthur Dixon, passed to Miss Pallant. Bt. by James Reeve at her Sale, 1893. Acquired by B.M. 1902, No. 372. *Dickes*, p. 148 (illust.); *Cundall*, pl. 30. Photo in Witt Coll.

Wales, Landscape in. Canvas, 15×23. In Heugh Sale, 1874. R.A. 1876 (17), lent Sir W. G. Armstrong.

Wales, Scene in. Exhib. Norw. 1860, lent Roe of Cambridge.

*Wales, Mountain Scene (*c.* 1803). L. foreground, on boulders three goats; c. and r., a pool, boulders beyond; a square-topped crag mounts diagonally across mid-distance, l. to r.; behind, a dark slope running down from l. to c. Canvas, 30 × 24. In Nat. Gall. of Scotland. Presumably painted in summer, 1803. Bt. by the artist's patron, Mr. Gurney. Exhib. Norw. 1874, Loan Exhib. of East Anglian Art: Exhib. in Shepherd's Gall., London, 1907. Bt. for Edinburgh, 1907. A picture answering this description was in Anon. Sale, Feb. 28, 1863. Photo in Witt Coll.

Walnut Grove. Exhib. Norw. Soc. 1808.

*Walsingham Priory (drawing). Ruined arch with trees on r. and l.; two figures under archway c. Indian ink, 12½ × 9½. In Sale of Mr. Scott, of Aylsham, Reeve Coll. and Theobald Coll. Bt. by Mr. Colman 1910; Crown Point, Norwich.

Waterfall at St. Michael le Flemings, Westmorland (*c.* 1802). Exhib. Norw. Soc. 1805.

Water-gate, The Old. "Looking across river, sun setting behind, buildings in deep shade; ferry-man standing with arm on fence; a horse and cart passing a gate." Canvas, 20 × 15. N.S. *Dickes*, p. 59, as in A. T. Hollingsworth Coll. Not in 1920.

Water-gate, The Old. "Looking across river to high bank, on which a gabled house and garden stand; clothes drying and a water-gate r.; in front two men in a boat about to be ferried over; a view of Sandlings or Pull's Ferry." Wood, 20 × 14½. N.S., but obviously regarded as spurious (see price). *Dickes*, p. 59, as in Humphrey Roberts Coll. (*c.* 1905). In his Sale, 1908: "On the Yare" (£33), bt. Boyd.

Water Mill, near Lynn. Anon. Sale by Messrs. Spelman, July 2, 1872.

*Way through Wood: Shepherd and Sheep (*c.* 1812–14). L. foreground a pool and a man behind a log, his dog on it; three sheep c.; behind them, on knoll, an oak grove; narrow vista c.; r.c., an outstanding clump of five trees on edge of knoll; a field rising in r. distance, cattle in it. Warm evening sky: pale apricot, gradating to pale egg-blue. Wood, 20½ × 16½. In Anon. Sale, Feb. 28, 1863 (92), bt. Rainger; passed to H. Graves and T. Barrett. By him exhib. R.A. 1903 (19). Barrett Sale, May 11, 1916, bt. Beecham. His Sale, May 3, 1917, bt. Smith. J. A. Mango Coll., 1920. *See* "Edge of Wood: two sheep." *Dickes*, p. 120 (illust.). Photo in Witt Coll. (Plate XVII.)

Wensum, View on (1818). Crome Memor. Exhib. 1821 (19), lent J. Brightwen.

Wensum, View on (1820). Crome Memor. Exhib. 1821 (82), lent J. H. Wright.

*Wensum, View on the. View from S. Miles' Bridge, looking to New Mills. River foreground, houses on either bank, boat with looped-up sail discharging cargo; bridge in middle-distance; man with vat on water's edge, l.; spire, r. beyond roofs; pale sky, large soft cumulus. Wood, 14 × 21. Exhib. Norw. Soc. 1821; Crome Memor. Exhib. 1821 (81), lent R. de Careli (? Earle). Exhib. Norwich 1860 (202), lent W. Robinson. Exhib. R.A. 1878 (47), lent W. H. Robinson. Bt. at Miss Robinson's Sale by Colman, 1888, and transferred to W. Birkbeck. Apparently in Major Birkbeck's Coll. 1920. *Dickes*, p. 125; *Theobald*, p. 40.

WHERRIES ON THE YARE

W. M. DE ZOETE, ESQ.

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*WENSUM, A "KEEL" ON THE (1809). River bank in l. corner, the "keel" lying, bow on, alongside; a wall or quay seen beyond it, and farther off houses and roofs in c. mid-distance; a church tower r.; beyond, a slope in sun, crowned by houses, which are backed by a distant hill; massed trees r. mid-distance. The grassy rise in background is cool green; the tarpaulin covering the "keel" is dove-grey. The sky has suffered. Wood, $19\frac{1}{2} \times 16\frac{1}{4}$. No. 12, Norwich Museum. Bt. in London at a broker's shop by Michael Sharp Crome, the painter's youngest son. He gave it J. B. Morgan, who sold it to the East Anglian Society. By them presented to Norwich Mus. Then called "A Norfolk Keel on the Wensum, near Foundry Bridge." *See also* "Yare, View on" (20 × 17). *Theobald*, p. 25; *Dickes*, p. 65 (illust.); *Cundall*, pl. 3.

*WENSUM, THE, AT THORPE: BOYS BATHING (*c.* 1817). River across foreground; on r. edge two boys dressing, a boat moored by them; along timbered bank, a tall birch, the tip of a poplar seen above it; l.c., a road running up to r., from the stream, between palings; a door r. side, on bank, a rail, l., by small tree; over trees a house in c. distance; a roof, r.c., against sky. The tone is clear and sharp, rather like a Wynants or A. van de Velde. The sky suggests Constable study. Wood, $18\frac{1}{2} \times 13\frac{1}{2}$. Possibly Exhib. Norw. Soc., 1817, "Bathing Scene." Painted for Dawson Turner "after a visit to London." Lithographed in Turner's *Outlines of Lithography*. D. Turner Sale, May 14, 1852 (58), bt. Smart. Passed to J. E. Fordham. Fordham Sale, Apl. 9, 1910, bt. Agnew. Sold to Darell Brown. Exhib. B.F.A.C., 1910. Darell Brown Coll. 1920. *Dickes*, p. 116; *Cundall*, pl. 15. (Plate XXXVIII.)

WEYMOUTH, VIEW NEAR. Exhib. Norw. Soc. 1806. *See also* "Solent, View of."

*WHERRIES ON YARE: GOING THROUGH THE BROADS (*c.* 1817–18). R., a sandy bank; three dead trunks standing extreme r., a shadowed stream seen through them; at end of bank, r.c., twin oaks and little plank stage at water's edge; dark trees beyond on jutting bank, c. mid-distance; to l. a wherry with looped sail, by l. bank; sunlight beyond; on extreme l. a mill and three red-roofed houses; tiny buildings and church c. and r.c. distance. Pale blue sky r.; smoke-grey clouds l.; golden mass of cumulus to r. Canvas, $18\frac{1}{2} \times 23$. Ex Sherrington Coll. Exhib. Grosv. Gall. 1888 (295), lent A. Andrews. His Sale, Apl. 14, 1888 (152), bt. Lawrie. W. M. de Zoete Coll. 1920. (Plate XLVII.)

WHITE FRIAR'S BRIDGE, RIVER NEAR. Exhib. Norw. Soc. 1812.

WHITLINGHAM, COTTAGE AT (1814). Crome Memor. Exhib. 1821 (70), lent Miss Cameron Innes.

WHITLINGHAM, VIEW AT (1817). Crome Memor. Exhib. 1821 (84), lent F. Crome.

WHITLINGHAM, LANE SCENE (1820). Crome Memor. Exhib. 1821 (40), lent C. Turner. Said to have passed to Sherrington. *Dickes*, p. 133, gives 60 × 40 in. *See* "Whitlingham" (60 × 54).

WHITLINGHAM, NEAR NORWICH (60 × 54, including frame). Exhib. B.I. 1820 (254). *Dickes*, p. 133, says this was lent Memor. Exhib., 1821, (40) by C. Turner, and Old Masters, Norw., 1828: engraved by Kernot. But see "Lane Scene," Anderdon Sale, May 30, 1879.

WHITLINGHAM, NEAR NORWICH. Clearing in a wood, gipsies and a cart c.; beyond, a man on white horse; to l. in front, a horse by felled logs; c. distance a bit of river, with church on far shore. Signed "(?) Crome." Canvas, $24\frac{1}{2} \times 29$. By. J. B. Crome. Exhib. R.A. 1876 (89), lent J. E. Fordham. Fordham Sale, June 10, 1899, bt. Agnew; sold to Darell Brown. Exhib. Whitechapel 1901 (249). Passed in 1904 to J. Beausire. In Beausire Coll. 1920. [N.B.—The measurement is wrongly given as 24×24 in R.A. Catal.]

*WHITLINGHAM: a Composition (w. col.). Undulating foreground, church with square tower above. Sepia, $10\frac{5}{8} \times 17\frac{3}{8}$. Formerly in Sherrington Coll. Bt. at widow's (Mrs. Caleb Rose) Sale, Mar., 1908. Colman Coll., Crown Point, Norwich.

WHITLINGHAM VIEW: Pool in Wood. Pool across c.; wooded banks r. and l.; fields in c. distance, a church spire against sky, a woman in white cap and apron, with pail, a man in red cloak under the trees r.c. Canvas, $29\frac{1}{4} \times 39$. Mainly J. B. Crome's. Presumably in Orrock Sale, Apl. 25, 1895, bt. in. In Orrock Sale, June 4, 1904, bt. Boswell. Lord Leverhulme Coll. 1920.

WICKERWELL (1818). Crome Memor. Exhib. 1821 (95), lent E. Girling, junr.

*WILLOW TREE (*c.* 1818). C., behind a paling, twin willow trees, massed against the sky; a birch to l. on a sandy bank; l. and c. foreground a brook, crossed by a footbridge; r. a sandy track with a man on white horse talking to a woman; flat country fills r. distance. Blue sky, fleecy white clouds. Canvas, $51 \times 40\frac{3}{4}$. N.S. First in possession of Rev. Wilson, of Kirby Cane; at his Sale bt. by the auctioneer, Baker of Bungay, for £8. In the Sherrington Coll.; bt. at the Sale, May 1, 1858, for £100, by Rev. J. Holmes. Exhib. Norwich 1860 by Rev. J. Holmes; passed to G. Holmes, of Brooke Hall, Norfolk. Exhib. Norw. 1874 (36); R.A. 1876 (280), 1891 (33), both lent G. Holmes. *c.* 1898 acquired by Sulley & Wertheimer, and sold to M. C. Borden, U.S.A. Exhib. New York in Knoedler's Exhib. of Old Masters, 1912. In Borden's Sale, Feb. 13–14, 1913 (33), bt. G. K. G. Billings for $55,500. In Billings Coll., California, 1920. *Waagen*, iii, p. 438; *Binyon*, pp. 36, 37; *Theobald*, pp. 40, 41; *Dickes*, p. 126 (he assigns it to 1819); The reliable authorities who know this picture guarantee its excellent quality. (Plate XLVIII.)

*WILLOW NEAR WATER: opposite Weston's House. Barge c., man poling; another barge further off to r.; r. distance, rails and two willows, beyond a house; half-way along bank, on l. a sloping path between palings, a man dipping water; the willow stands to l. of him. Apparently similar to "Wensum at Thorpe: boys bathing" (*c.* 1817). Upright. Etched by Vincent 1827. I only know his plate. (Plate XXXVII.)

WILSON, COMPOSITION IN STYLE OF (1796). Crome Memor. Exhib. 1821 (2), lent W. Spratt.

WILSON, COMPOSITION IN STYLE OF (1798). Crome Memor. Exhib. 1821 (8), lent C. Higgin.

WILSON, COMPOSITION IN STYLE OF (1809). Crome Memor. Exhib. 1821 (75), lent G. Stacy.

WILSON, COMPOSITION IN STYLE OF. Lake scene: two figures in front; r. a rock with ruins on top; l. trees. Canvas, $17\frac{1}{2} \times 15$. Anon. Sale, Feb. 28, 1863, bt. Whitehouse.

THE WILLOW

C. K. BILLINGS, ESQ.

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WILSON, COMPOSITION IN STYLE OF. Rocky river, castle on height. Exhib. Fine Art Soc. 1903 (11).

*WILSON, COMPOSITION IN STYLE OF (*c.* 1803). A ruined arch beyond a pool in r. foreground; to r. a pine backed by bushes; a man and woman seated by grey rocks, l.; hill in l. distance; level distance c. Millboard, $12 \times 16\frac{1}{2}$. Formerly ascribed to Wilson in Pye's Coll. Passed to Holbrook Gaskell. Exhib. as by Wilson, R.A. 1907 (146). Bt. in at H. Gaskell's Sale, 1909. In F. Gaskell Coll. 1920.

*WILSON, COMPOSITION IN STYLE OF (*c.* 1798). Sandy quarry in foreground; a man in white standing, one seated; r. a bank and small tree; browny green valley beyond with a stream and houses; behind, a low hill, crowned with a town; a mill to l. Canvas, $22 \times 17\frac{1}{2}$. Bt. from Mr. Bignold, of Kirkley, Lowestoft, *c.* 1910. J. R. Nutman Coll. 1920. (Plate V.)

WINDMILL, THE. Exhib. Norw. Soc. 1806.

WINDMILL, OLD. L. foreground, a bare forking tree; r.c. a large mill, rails at the base, a figure reclining against them, c.; a tall slender tree (pollarded elm ?), r.; a cottage on hill, r. mid-distance. Dark sky, flat distance—moonlight. Canvas, $39\frac{1}{2} \times 49$. N.S. Apparently spurious. In C. Lambert Sale, New York, Feb. 21–24, 1918, "purchased from Messrs. Dowdeswell." Photo in Witt Coll.

WOODCUTTER. R.c. foreground a man in brown-yellow, standing facing r.; behind him one in white shirt felling a tree; c. a boy and a girl on a pony with panniers; to l. four figures seated round a little tree; trees across picture; open view through them, c. and r.c. Canvas, $27\frac{1}{2} \times 35\frac{1}{2}$. A "Forest Scene: Woodman" was in Gladstone Sale, 1875. Above picture exhib. R.A. 1893 (140), lent E. L. Raphael. In Mrs. Raphael's Coll. 1920. Mainly the work of J. B. Crome, though the figures seem by a different hand. Possibly Crome may have begun the picture. *Dickes*, p. 103.

WOOD AND STREAM: Women on bank. Stream c., trees in background; two women seated on bank, c., one with her legs out in front of her. ? 15×12. N.S. Said to be of fair quality. In Lewis Fry's possession 1920.

WOOD: Man and Sheep. Smith Sale, 1875.

WOOD ROAD: Horse and Cart. "Horse and cart going along road in wood; man and dog in foreground; distant view through trees." Wood, $22\frac{1}{2} \times 30\frac{1}{2}$. N.S. R.A. 1878 (17), lent J. E. Fordham. *Dickes*, p. 73.

WOOD SCENE. Exhib. Norw. Soc. 1807.

WOOD SCENE, A SEQUESTERED. Exhib. Norw. Soc. 1820.

*WOOD SCENE: Man on donkey (? *c.* 1811). Oaks l. in perspective; c. man on donkey, a little dog in front; r. a woman leaning on footbridge; high bank behind her, with two pollards. ? Canvas, $16 \times 12\frac{3}{4}$. Talmage Sale, N. York, Feb. 20, 1913. Photo in Brit. Mus. N.S., but the Sale Catal. photo suggests a genuine example.

WOOD SCENE. "By J. Crome and J. B. Crome." Exhib. Norw. 1860, lent Norgate.

WOOD SCENE: Boy on stile. Pool in l. foreground; single oak on r. bank; sandy and grassy slope running up r. to a wood; c. mid-distance, palings, a boy seated below them on a stile; beyond, l. distance, roof of thatched cottage, backed by trees. Upright. N.S. Photo suggests another hand than Crome's. Once in Messrs. Dowdeswell's possession. Photo in Witt Coll.

WOOD SCENE: Cottage and Well. L. foreground a thatched cottage: a man in blue, seated outside, talking to one in red, standing; r. a bucket by brick well; an oak on bank behind seated figure; another c., beyond, standing; dark interior of wood in background, a track winding from r. foreground to r. distance. Twill canvas. Canvas, $29\frac{1}{2} \times 22\frac{1}{2}$. Not by Crome. A similar picture by Stark ($29\frac{1}{4} \times 23\frac{1}{2}$) is No. 773 in Birmingham Art Gall. Formerly ascribed to Crome. In O. Sanderson's Coll. 1920

WOOD SCENE AND COWS: Man on bridge. Log in l. corner; pool l. foreground, cows standing in it, mid-distance; r.c. foreground two dead oaks; to r. footbridge, a man standing on it, dark wood behind him. Canvas, 40×49. By J. B. Crome. Exhib. Norw. Loan Exhib. 1860 as by J. B. Crome, lent Rev. Fisk. In Fisk Sale, Mar. 24, 1888, bt. Goldsmith. Mrs. Steward Sale, Dec. 8, 1888. Lesser Sale, Feb. 10, 1912, bt. Tooth. Sold to America. Photo in Witt Coll. (Plate XXVIII.)

WOOD SCENE: a Donkey with panniers and children. "Stream l.c.; a man beyond high bank, a load on his back; cottages l. mid-distance; woman with a child on back, and donkey with children in panniers." *Dickes*, p. 72. N.S. In Agnew's possession, *c.* 1905. Sounds doubtful.

WOOD SCENE: Horsemen. F. Fisk Sale, Mar. 24, 1888, bt. Barter.

WOOD SCENE: Man and Dog on path. "A wood with large trees; under an oak a man and dog on path, in foreground. Cloudy sky." Wood, 35×54. N.S. Probably spurious and of the growing family of "Melton Oaks," "Porlington Oaks," etc. Exhib. R.A. 1892 (28), lent H. F. Broadwood. New Gall. 1898, lent Orrock. Not in his 1904 sale. *Dickes*, pp. 98, 131.

WOOD SCENE: Pool in front (1821). "The painter's last work." 20×16. Exhib. Norw. Soc. 1821. Crome Memor. Exhib. 1821 (111), lent J. B. Crome. A "Woody scene: the painter's last work," in Anon. Sale, Feb. 28, 1863, bt. Rainger.

WOOD SCENE: Public-house. Exhib. Norw. Soc. 1811.

WOODED HILLSIDE: a Man driving sheep. Thick wooded hillside, with view over wide valley, water here and there; r. foreground oaks with autumn foliage; l. a winding road; a man driving sheep. Canvas, $24\frac{1}{2} \times 25$. Probably by Vincent. Bt. by Lord Wantage 1877. Exhib. Grosv. Gall. 1889 (134). In Wantage Coll., (53) in Catal., at Lockinge.

*WOODLAND SCENE (w. col.). Trees on undulating ground; figures in r. foreground. Paper, 13×19. Formerly in Ladbroke Coll. Reeve Coll. and H. S. Theobald Coll. Bt. by R. J. Colman 1910. Crown Point, Norwich.

*WOODLAND SCENE: Sheep and Sign-post (*c.* 1808). C. foreground a flock of sheep emerging from a lane under trees; r.c. a sign-post, before an oak; r. a road retiring uphill to wooded distance; to r., in mid-distance, a gate

between trunks. In Crome's Gainsborough phase. Wood, $9\frac{1}{2} \times 14$. Wantage Coll. (54) at Lockinge ; illust. in Catal. Photo in Witt Coll.

WOODLAND SCENE : Waggon and six horses. " An old battered oak rises in the c. of the picture ; under it a tree-laden waggon is being drawn away to the r. by a team of six horses, which is driven by a waggoner on foot ; in the r. distance a meadow bounded by trees ; on the l. a wood. Stormy sky." Canvas, $48 \times 65\frac{1}{2}$. N.S. Presumably spurious. Exhib. Grosv. Gall. 1889 (163), lent Gray Hill. A somewhat similar picture, with a mill, and only three horses in waggon ; a horseman to r. and a donkey l. (44×63), is in R. S. Minturn Coll., U.S.A.

WOODY LANDSCAPE. Exhib. B.I. 1862 (135), lent E. W. Cooke ; and perhaps exhib. Suffolk St. 1832 (76), lent E. W. Cooke.

WOODY LANDSCAPE (24×19). Churchyard Sale, 1866 (84).

WOODY LANDSCAPE. Canvas, 29×24. J. Graham Sale, Apl. 30, 1887, bt. Agnew. Sold J. Rhodes. *See also* " Colney, woody landscape," for two pictures of similar size.

WOODY LANDSCAPE : Bridge with four figures. " Road in front ; a stream with wooden bridge, four figures on it ; r. a dead tree, near it a field with sheep ; behind, a red-roofed cottage, two figures at door ; in distance a church tower and house." Canvas, 24×36. N.S. Exhib. Grosv. Gall. 1888 (153), lent Gray Hill.

WOODY LANDSCAPE : Brook and Figures. F. Jackson Sale, Apl. 20, 1895, bt. Laurie.

WOODY LANDSCAPE : Cottage, Figures, and Donkeys. Elmer Sale, 1867, bt. Vokins.

WOODY LANDSCAPE : Cottage and River. Bishop of Ely Sale, 1864, bt. Dalton.

WOODY LANDSCAPE : Figures. Parrington Sale, Dec. 18, 1886.

WOODY LANDSCAPE : Girl on path. Path winds from l. corner to c. mid-distance by a tree ; trees l. mid-distance and to r. a roof with one chimney against the sky, showing above trees. Canvas, 25×30. Spurious. Stegmann Sale, Helbing, Munich, 1917. Photo in Witt Coll.

WOODY LANDSCAPE, WITH GOTHIC BRIDGE. R.c. pointed arch, trees r. and l. ; distant view through arch ; l. foreground an oak with broken top. Canvas, 31×26. Spurious. Heinemann Sale, Munich, 1912. Photo in Witt Coll.

WOODY LANDSCAPE : Man with faggots. Ex Sherrington Coll. In Whitehouse Sale, Mar. 29, 1890, bt. Lawrie.

WOODY LANDSCAPE : Peasant driving cattle. $12 \times 9\frac{1}{2}$. No data. Wynn Ellis Sale, May 6, 1876. Possibly the " Peasant driving cattle," in Anderdon Sale, 1879.

WOODY LANDSCAPE : Pool with high bank. Pool across foreground ; a man, c., on bank rounding the corner ; c., against sky, a bushy tree. Canvas, $13 \times 9\frac{1}{4}$, arched top. Spurious. From a Paris Collection. Burchel Sale, Munich, 1910. Photo in Witt Coll.

WOODY LANDSCAPE: with Sheep and Timber Bridge. Three sheep in l. foreground, a jar, basket and fish c.; a railing to r.; r. a stream running away to c. under wooden bridge, r.c., on which a fisherman stands; extreme r., at end of bridge, a bare trunk; c. mid-distance, clump of trees; cottage beneath; dark mass of trees beyond, crossing picture; line of hills against sky. Yellowish sky; large cumulus c. Canvas, 25 × 30. N.S. An admirable water-colour sketch of the picture sent me does not convince me that the original is by Crome. Exhib. at Shepherd's Gall. Hon. Gervase Beckett Coll.

WOODY LANDSCAPE: Sportsmen and Dogs. Wood, 28½ × 21½. N.S. R. T. Lucas Coll., Bristol. Sold at Sotheby's 1866. *Dickes*, p. 103.

WOODY LANDSCAPE: winding road. Trees and broken ground; winding sandy road l.; pool r. foreground. Wood, 14 × 10½. By Vincent. Exhib. R.A. 1878 (2), as by Crome, lent J. E. Fordham. Fordham Sale (as a Crome), Mar. 28, 1909, bt. Agnew. Lord Lee's Coll. 1920. *Dickes*, p. 72.

WOODY LANDSCAPE: Woman and Child on a path. "A woman and child walking along path." Wood, 7 × 5¾. N.S. Exhib. R.A. 1878 (24), lent E. Garrett. *Dickes*, p. 73. He assigns it to 1811.

*WOODY LANDSCAPE: WOODMAN AND CHILDREN (*c.* 1820). Logs in l. corner; man with stick over shoulder towards r.; two children l.c.; a clump of oaks retiring from r. mid-distance to l.c.; a peep of open distance l. Cloudy; white and golden cumulus; blue sky. Foliage russet, and petty in treatment. Canvas, 17⅜ × 13½. No. 64 Victoria and Albert Mus. Apparently contemporary with the Crown Point "Grove Scene." A drawing of composition by G. Vincent is in Brit. Mus., signed and dated 1823. Sheepshanks' Gift 1857. *Dickes*, p. 73 (illust. by etching by G. Vincent). *Theobald*, p. 21. Reproduction in Witt Coll. (Plate XLIX.)

WOODY RIVER SCENE: Peasants and three Cows. Canvas, 14 × 17½. Spurious. J. E. Fordham Sale, Mar. 1909, bt. in. Second Sale, Apl. 1910, £10 10s.

*WOODBRIDGE, VIEW NEAR (*c.* 1809–11). Pool in l. foreground; road r., a black and a white horse on it; beyond, in shadow, a bank with trees; a slope in sun against sky in r. distance, a mill on it, r.c.; a cottage c.; sea in l. distance. An unusual example; darker and colder than expected. Canvas, 25 × 30. Exhib. R.A. 1872 (14), lent S. Mendel. Mendel Sale, Apl. 23, 1875. Price Sale, June 15, 1895, bt. Gooden (illust. in Catal.). Passed to Henry Hirsch. In his Coll. 1920. A picture of similar contents (44 × 37) was in Orrock Sale, 1904. *Dickes*, p. 65, assigned to 1809; and p. 93 as "Norfolk Coast," assigned to 1813. Photo, Witt Coll.

WOODRISING, VIEW NEAR (1811). Crome Memor. Exhib. 1821 (35), lent F. Crome.

WOODRISING, VIEW AT (1815). Crome Memor. Exhib. 1821 (104), lent Miss Paget.

WOODRISING, VIEW AT (1816). Crome Memor. Exhib. 1821 (86), lent W. Freeman.

WOMAN GATHERING FAGGOTS: Oak and Cottage (17½ × 21½). In Fuller Maitland Coll. 1872, not in Sale 1879.

WYE, SCENE ON THE. Exhib. Norw. Soc. 1807.

YARE, VIEW ON. Exhib. Whitechapel 1893, lent L. Lesser.

WOODY LANDSCAPE: WOODMAN AND CHILDREN

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YARE, VIEW ON. Water in front: two boats, c., against far bank. A row of houses on bank, the nearest with two gables. C. a man by paling: l.c. a large tree with bent trunk: bushes to l. Upright. N.S., but, from photo. Judged spurious. From D. Gurney Coll. Exhib. Norw. 1860. Fisk Sale, Mar. 24, 1888, bt. Agnew. Sold to A. Tite. Passed to Mrs. Vulliamy of Cambridge.

YARE, VIEW ON. From D. Gurney Coll. Exhib. Norw. 1860. Fisk Sale, Mar. 24, 1888, bt. Agnew. Sold to W. D. Cruddas.

YARE, RIVER, AT THORPE (29 × 30). Anon. Sale, May 16, 1874.

YARE, RIVER, AT THORPE (29 × 39). Adamson Sale, 1875.

YARE, VIEW ON (1814). "Painted on the spot." Crome Memor. Exhib. 1821 (78), lent F. Crome.

YARE, VIEW ON (1819). Possibly exhib. B.I. 1820 (82). Size with frame, 29 × 25. Cf. "Yare, View on" (20 × 17). Crome Memor. Exhib. 1821 (88), lent W. Freeman.

YARE, VIEW ON (20 × 17). Churchyard Sale, 1866 (86), bt. Roe. Cf. this with "Yare, View on" (1819) (29 × 25, including frame) or "Wensum, A 'Keel' on the" ($19\frac{1}{2} \times 16\frac{1}{4}$).

YARE, ON THE. Anon. Sale, June 6, 1895, bt. Mason.

YARE, VIEW ON. Cows r.; l. corner man punting a large boat; beyond, a wherry with sail, a small sailing-boat, white and blue, in front; high bank on far side; haymakers against sky, l., houses among trees r; r. bank two cows and two men by a paling and small tree, high up, against sky. Twill canvas: very Cuyp-like. Canvas, $16\frac{1}{2} \times 26$. Probably by Vincent. Bt. 1893 for Ashcroft Coll.

*YARE, VIEW ON: Farm and Barn. Water across front, two boats to l., under the bank; the stream curves from r. across to l., mid-distance; on far bank, r. mid-distance, trees, a farm-house and barn; two sails seen in c. distance. In early Wilsonian manner. Pale sky. Canvas, $9 \times 12\frac{1}{2}$. Bt. from Agnew, 1909: Lt.-Col. J. B. Gaskell Coll. 1920.

YARE, ON THE. River across front; l. two figures in a boat, an empty boat alongside; c. a man rowing a skiff, beyond him a wherry under sail; c. distance sailing boat; banks l. and r.; r. distance a wooded hill. Apparently water colour. Probably by Thirtle. Pennsylvania Mus., Philadelphia. Photo in Witt Coll.

*YARE, THE, AT THORPE: KING'S HEAD GARDENS (*c.* 1806). R. foreground a boat-house, two boats lying moored; a weeping willow falls over the roof; a man seated on a table, on which is a tankard, against the wall; the wooded bank recedes to c. distance; a cottage c. mid-distance; l. foreground a skiff and a punt, figures in them; a sailing-boat l. mid-distance; brown-grey tone, almost a monochrome; thinly and loosely swept in, in the Gainsborough method. Wood, $16 \times 21\frac{1}{2}$. A drawing ($6\frac{5}{8} \times 12\frac{1}{4}$) for this, inscribed "View from King's Head Gardens at Thorp, July 3, 1806," is in the Brit. Mus., bt. 1898. Formerly in C. Norris Coll, York Pl., Norwich, *c.* 1860. Sold to J. Parrington of Bungay. Parrington Sale, 1886. Passed to H. G. Barwell, Norwich. Exhib. R.A. 1891 (29). Passed to Miss Barwell, who sold it to R. J. Colman, June, 1906. Crown Point Coll. *Dickes*, p. 130 (illust.); *Theobald*, p. 33; *Binyon*, p. 37 (illust.). Etched by C. J. Watson. Photo in Witt Coll.

*YARE, VIEW ON, WITH A TOWER (*c.* 1812–14). Water across front, boat with brown sail and two figures; to r., bank lined with low trees across mid-distance; a round tower rising to sky-line, l.c.; l. part of sky, pale blue; gold cumulus c., smoky grey to r. Millboard, $8\frac{1}{2} \times 10\frac{1}{2}$. On back, "Painted for Dawson Turner, View on the Yare, near Norwich." Probably exhib. Grosv. Gall. 1888 (288), lent A. Andrews. His Sale, Apl. 14, 1888, bt. Permain. L. Huth Sale, May 20, 1905, bt. Agnew. J. Beausire Coll. 1920.

YARE SCENE: Wherry and Figures ($17\frac{1}{2} \times 23\frac{1}{2}$). Sir T. Lucas Sale, June 7, 1902, bt. Permain. Passed to Mr. Julius Weil, but not in his possession 1920.

YARMOUTH, SCENE AT: Boats and Figures. Exhib. Norw. Soc. 1808.

YARMOUTH BEACH: Boats and Figures. $9 \times 6\frac{1}{2}$. Anon. Sale, Feb. 28, 1863.

YARMOUTH BEACH, FROM THE PIER. Exhib. Norw. Soc. 1818.

YARMOUTH: with Boats, etc. (44×71). Anon. Sale, Nov. 29, 1918 (220 gns.). N.S. Price suggests a dubious market.

YARMOUTH, VIEW NEAR. Exhib. Norw. Soc. 1805.

YARMOUTH BEACH AND JETTY (pair). Exhib. Norw. Soc. 1807.

YARMOUTH BEACH AND JETTY. Exhib. Norw. Soc. 1808.

YARMOUTH BEACH AND JETTY. Exhib. Norw. Soc. 1809.

*YARMOUTH BEACH AND JETTY (1819). "Clear, brilliant, mellow; sea l., houses r., light behind them." ? Canvas, $14\frac{1}{2} \times 18\frac{1}{2}$. Probably exhib. Norw. Soc. 1819. Passed to P. Barnes, Hon. Sec. of Soc. Crome Memor. Exhib. 1821 (62), lent Barnes. Exhib. B.I. 1866 (163), lent Wynn Ellis. Wynn Ellis Sale, May 6, 1876. N.S. Probably genuine. *Dickes*, p. 127.

*YARMOUTH BEACH, JETTY IN DISTANCE (*c.* 1817). Beach in front retiring to jetty in distance; group of houses at top of sands, r.; boats with sails c. and l.; greyish turrets, c. distance, to r. of jetty end. Canvas, $14 \times 18\frac{1}{2}$. Injured and in part repainted. Bt. 1905 from D. Tomkins, at Yarmouth. J. R. Nutman Coll., Norwich, 1920.

YARMOUTH BEACH AND JETTY (20×32). Anon. Sale, Feb. 28, 1863. Fuller Maitland Coll., lent B.I. 1866 (144). De Zoete Sale, May 8, 1885, bt. Agnew. Passed to G. Salting. *Dickes*, p. 64.

YARMOUTH BEACH AND JETTY. "Similar design to the Norwich Mus. 'Jetty.' R. foreground a boat tilted on side, and no anchor; l.c. a man standing in a cart; jetty runs out from r. distance to c.; boats and figures line shore, l. to c." Canvas, $20 \times 25\frac{3}{4}$. N.S. Humphrey Roberts Coll. *c.* 1905. Not in his Sale. *Dickes*, p. 129. He thinks it is an earlier version of the Norwich Museum picture.

*YARMOUTH BEACH, AND MILL: LOOKING NORTH (1819). Sand in l. corner, a short ladder lying; and, beyond, a boat with man seated on side; mill extreme l. mid-distance, against low cumulus; l.c., on edge of sand, a man standing, and beyond, two launching a boat; further back three disjointed masses of masonry, running into the sea. To r. a boat with bare masts and small sail aft; fishing smacks on offing. Egg-blue sky, cream cumulus. ("Massed like a Wilson."—Geo. Scharf.) Canvas, 14×20. Exhib. Norw. Soc. 1819. Memor. Exhib. 1821 (57), lent P. Barnes. Exhib. B.I. 1866 (161), lent Wynn Ellis;

YARMOUTH BEACH

MRS. GEOFFREY LUBBOCK

his Sale, May 6, 1876, bt. Cox. Exhib. R.A. 1892 (39), lent C. Roundell; his Sale, June 10, 1899 (58), bt. Agnew; sold to Sir C. Tennant. In Mrs. Geoffrey Lubbock's Coll. 1920. *Dickes*, p. 98. (Plate L.)

YARMOUTH BRIDGE, VIEW FROM: EVENING. Exhib. Norw. Soc. 1812. *See* "Yarmouth Harbour" ($15\frac{1}{2} \times 25\frac{1}{2}$).

YARMOUTH BRIDGE (1815). Crome Memor. Exhib. 1821, lent E. Valpy.

*YARMOUTH HARBOUR. Water across front; l. a flat boat with brown sail and two figures; across the water, r., a staked bank, a shipbuilding yard beyond; two gulls flying over water; two wherries against bank, the outer with square sail set and two figures in blue and bright yellow leaning over side; a boat alongside with three figures, in red, white and brown; square stone-grey sails against gold and smoke-grey clouds, behind the wherries; ships berthed round the harbour and across distance, a line jutting from l. to l.c. mid-distance; a row-boat c.; l. sky, pale saffron; warm smoke-grey clouds r., with vivid blue top; water pale steel, saffron to l. Canvas, $15\frac{1}{2} \times 25\frac{1}{2}$. Perhaps exhib. Norw. Soc. 1812, "View from Yarmouth Bridge." Wynn Ellis Coll. Exhib. B.I. 1864 (132). His Sale, May 6, 1876, bt. Agnew. Exhib. R.A. 1878 (40), lent E. H. Lawrence, and 1892 (42). His Sale, May 6, 1892, bt. Agnew. Passed to Salting. Agnew's Exhib. 1902. Passed to Romer Williams' Coll. Exhib. Manchester 1909. In Darell Brown Coll. 1920. *Dickes*, p. 117; *Cundall*, pl. 18. (Plate XVIII.)

YARMOUTH HARBOUR. "R. a shelving shore, boats lying about; mid-distance, a ship, building; off shore, l.c., a brig with square sails." Wood, 10 × 14. N.S., but clearly not by Crome (see price). *Dickes*, p. 77, as in Hollingsworth Coll. In Sale, May 6, 1918 (114), bt. Leggatt, £42.

YARMOUTH JETTY (OR QUAY). Exhib. Norw. Soc. 1809.

YARMOUTH JETTY ("QUAY"). Exhib. Norw. Soc. 1814.

YARMOUTH JETTY. Exhib. Norw. Soc. 1817, and probably Crome Memor. Exhib. 1821 (38), lent F. Stone. ("View from Pier-head.")

YARMOUTH JETTY (1811). Exhib. Crome Memor. Exhib. 1821 (41), lent C. Turner.

YARMOUTH JETTY (no data). Jos. Bond Sale, 1867. Major Marsh, exhib. Internat. Exhib. 1862 (236). Sherrington Sale, May 1, 1858.

YARMOUTH JETTY. Canvas, $17\frac{1}{2} \times 22\frac{1}{2}$. Wynn Ellis Sale, May 6, 1876. Perhaps passed to de Zoete. *See* "Yarmouth Jetty" ($17 \times 22\frac{1}{2}$).

*YARMOUTH JETTY (*c.* 1809). L. and c. foreground a strip of sand: a man holding a fish above a vat, a woman kneeling by a basket of fish, and a fisherman in red blouse standing in the sea pointing left at a boat with four figures, lying below jetty steps; the jetty runs out to c. mid-distance; a boat with two square sails off the end; figures line the top; two ships seen on extreme l. horizon, and a schooner with two bare masts on sky-line, r. of c. distance. Large brown-rose cumulus in blue sky; a broad shadow crosses canvas, ending at jetty head. Canvas, $17 \times 22\frac{1}{2}$. Crome Memor. Exhib. 1821 (30), lent Mrs. de Rouillon. Possibly in Wynn Ellis Sale, May 6, 1876. Exhib. R.A. 1878 (28), lent S. de Zoete. His Sale, May 8, 1885. Passed to Quilter. By him exhib.

Grosv. Gall. 1889 (97), bt. from him by W. M. de Zoete. In his possession 1920. *Dickes*, pp. 63, 64. (Plate XII.)

YARMOUTH JETTY. Boat at anchor, three figures in foreground. $18\frac{1}{2} \times 15\frac{1}{2}$ (? reversed). Anon. Sale, Feb. 28, 1863 (88), bt. Cox.

YARMOUTH JETTY. The jetty runs across from l.: a glass dome with flag over near end, three flights of steps alongside; a lugger at anchor off end, with sails set, other craft cruising about; on the beach, fish lying beside a cran; fishermen and women, l., some sitting on lobster-pots, in lee of a boat hauled up; a horse on extreme l. Canvas, 18×24. Apparently by Vincent. In J. Baker Sales 1873, bt. in, and 1874, bt. Agnew. In Sir Mortimer Singer's Coll. 1920.

*YARMOUTH JETTY (w. col.). Strip of beach; l.c. two figures standing on edge of sea; l., two sailing-boats close in; r. foreground a boat on the sand; r. mid-distance, running out to c., the old jetty; many figures at the end, backed by sails; figures sprinkled down the jetty; many ships at sea, c. Paper, $3\frac{1}{2} \times 8\frac{1}{4}$. No. 3211 Tate Gall. Bequeathed by Miss Higginson, 1917.

*YARMOUTH JETTY (*c.* 1809). The jetty runs out from l. to c.; a boat with two sails and figures moored to head; large boat with plank leaning against it r. foreground; c., two round baskets; in l. corner a woman sail-maker, seated; by her, fish-baskets. Cart and two horses beneath near end of jetty; by it two boats drawn up and large vats. L., at extreme end of jetty, a donkey with panniers; ships out at sea c.; large boat painted out, on l. The jetty is fluently painted in the Gainsborough style; the sky somewhat like an early Turner. Canvas, $38 \times 48\frac{1}{2}$. Exhib. R.A. 1903 (38), lent Lord Hillingdon. Hillingdon Coll., Sevenoaks. *Dickes*, p. 129.

*YARMOUTH JETTY (*c.* 1812). R. foreground boat and anchor; a line of boats, carts and figures runs from l. to r.c. mid-distance, where the jetty runs out to the centre of picture, a tall square sail rising in front of it; distant sea l., boats and a ship seen. Canvas, 17×22. No. 18 Norwich Mus. Catal. Exhib. Norw. 1874 (59). Bt. by J. Colman at Miss Martineau's Sale, 1877. Exhib. R.A. 1878 (38). Bequeathed to Norwich by J. Colman, 1898. *Dickes*, p. 128 (illust.); *Theobald*, p. 24; *Binyon*, pp. 35, 37 (illust.): he suggests 1819 as date; *Cundall*, pl. 21.

YARMOUTH OLD JETTY. Boats, carts and figures. Canvas, $35 \times 49\frac{1}{2}$. Spurious. Exhib. R.A. 1873 (208), lent Col. F. Maitland Wilson. Sold Apl. 3, 1914, bt. Leggatt, £44. *Dickes*, p. 64, assigned to *c.* 1808.

YARMOUTH: WATER FROLIC. "Mouth of harbour; numerous sailing-boats, flags flying; crowd of sightseers massed on bank to l.; houses and trees r.; strong reflexions." Canvas, $16\frac{1}{4} \times 30$. By J. B. Crome. Once owned by W. Cox, who sold it to Stokes. Exhib. R.A. 1878 (44), lent Rev. W. Stokes, as by Crome. *See Dickes*, p. 156.

YARMOUTH: WATER FROLIC. Canvas, 41×68. Painted by J. B. Crome. Exhib. Norwich 1821. Passed to Dr. Turton, Bishop of Ely. In his Sale 1864, catalogued as by Crome—"Yarmouth Regatta." Passed to Canon Selwyn, by him lent R.A. 1873 (42). Capt. Selwyn Sale, June 16, 1894, bt. Agnew. Exhib. R.A. 1910 (136), lent Lord Iveagh. *Dickes*, p. 156.

RUINED HOUSES (WATER COLOUR)

VICTORIA AND ALBERT MUSEUM

ALPHABETICAL CATALOGUE

WATER COLOURS AND DRAWINGS

[These are included in preceding Alphabetical Catalogue.]

Ash and Poplars (coloured, 15 × 11). Messrs. Brown and Phillips.
Barn and Sheds (wash, 5¼ × 7). British Museum.
Blacksmith's Shop, Hingham (coloured, 16 × 12). W. W. Spelman.
Castle, Ruined (coloured, 12 × 17½), doubtful. Victoria and Albert Museum.
Cottage and River. Norwich Exhib. 1860, lent W. Wilde.
Drawings (pair). Exhib. Norwich Soc. 1807.
Dunham (coloured). British Museum.
Gate on Road (wash, 4 × 6⅝). British Museum.
Grove Scene. Exhib. Norw. Soc. 1809.
Grove Scene: Lake in distance (coloured, 22¼ × 16¼). Victoria and Albert Museum.
Hollow Road (coloured, 16¼ × 24¼). British Museum.
Houses and Village Cross (wash, 12¼ × 17½). C. J. Holmes.
Houses and Wherries on the Yare (16½ × 22). Lieut.-Col. J. B. Gaskell.
King Street, Norwich (wash, 4¼ × 7¼). Victoria and Albert Museum.
Landscapes (pair). Exhib. Norw. Soc. 1809.
Magdalen Gate, Norwich (wash, 4¼ × 7¼). Victoria and Albert Museum.
Matlock, Rocks near. Exhib. Norw. Soc. 1811.
Palings and Trees by Pond (wash, 4¾ × 10⅞). British Museum.
Patterdale (ink). Exhib. Norw. Soc. 1805.
Pond and Farm Buildings (pencil, 7¼ × 9). Mrs. Conrad Howell.
River Scenes (pair) (3 × 4½). W. S. Hobson.
River Scene, with Trees and Boat (20 × 17). W. J. Jones.
Road Scene: Sheep on high bank (coloured, 8 × 12¾). British Museum.
Ruined Houses, Norwich (coloured, 28 × 21). Victoria and Albert Museum.
S. Martin's-at-Oak (pencil). Exhib. Norw. Soc. 1807.
Shadowed Road (coloured, 20¼ × 16¼). Victoria and Albert Museum.
Shed and Tree: cart in front (wash, 7 × 8⅞). British Museum.
Sheds. Exhib. Norw. Soc. 1812.
Sketch. Exhib. Norw. Soc. 1808.
Stile and Oaks (pencil, 8¾ × 7). A. M. Samuel.
Trees and Palings (wash, 8⅞ × 6½). British Museum.
Trees, between St. Martin's Gate and Hellesdon (wash, 11¼ × 16½). British Museum.
Trees on Stream (wash, 6⅛ × 8⅞). British Museum.
Trees: Study (18½ × 13¼). Victoria and Albert Museum.
Waiting for Ferry (coloured, 7¾ × 12¾). British Museum.
Water Colour. Exhib. Norw. Soc. 1811.
Yare at Thorpe; King's Head Gardens (wash, 6⅝ × 12¼). British Museum.
Yarmouth Jetty (wash, 3½ × 8¼). Tate Gallery.

See also Water Colours and Drawings in Colman Coll., Crown Point, and Mrs. Caleb Rose Coll. (Sale, 1908), on p. 180.

CROME

WATER COLOURS AND DRAWINGS IN THE COLMAN COLLECTION

Back River, Norwich (4½ × 10½).
Buildings, Thatched (7 × 9½).
Buildings, Thatched, with figures (10 × 14¼).
Cottage Gable in Ruins (9¾ × 8).
Cottages, Gabled (5 × 7½).
Cottages, Thatched (8⅛ × 6⅜).
Dolgelley, North Wales (12¼ × 6⅞).
Farm Premises (7¾ × 5⅞).
Grove Scene: Lake in distance (coloured, 22½ × 16½).
Lakenham, View near (coloured, 5 × 10½).
Landscape; dead tree, men by gate (7½ × 6).
Maltings on the Wensum (10⅜ × 17¼).
Road Scene, with horses and cart (8¾ × 7).
Walsingham Priory (12½ × 9½).
Whitlingham (10⅝ × 17⅜).
Woodland Scene (13 × 19).

WATER COLOURS AND DRAWINGS IN MRS. CALEB ROSE SALE, MARCH 30, 1908

Blacksmith's Shop (21 × 17).
Coast Scene: Shipping.
Cottage Gable in Ruins (9¾ × 8).
Cottages, Old (8 × 12¼).
Cottages, Old.
Dolgelley ("Cumberland View") (12¼ × 6⅞).
Farm Premises (7¾ × 5⅞).
Grange Bridge, Borrowdale.
Grove Scene: Lake in distance (22½ × 16½).
Maltings on the Wensum.
Stone Pit (22¼ × 16¾).
Whitlingham Church (10⅝ × 17⅜).

HOUSES AND WHERRIES ON THE YARE (WATER COLOUR)

LIEUT. COL. GASKELL

APPENDIX F

ALPHABETICAL LIST OF COLLECTIONS AND SALES IN WHICH CROMES ARE RECORDED

THIS List does not pretend to include every work by Crome or ascribed to Crome. It has been compiled from Collections, Publications, Loan Exhibition Catalogues, and Sale Catalogues. The Exhibitions to which pictures were lent, and, when known, the owner's Sale, are given after the names.

ADAMSON. Sale 1875.
Norwich, View near (27 × 35).
Yare, River, near Thorpe (29 × 39).

ADDINGTON, S. Sale 1886.
Colney, woody landscape (22 × 16½).

AGNEW, JOSEPH (Glasgow).
Mill on Yare.

ALBRECHT. Sale Lepke, Berlin, 1902.
Moonlight scene (27 × 36).

AMERICAN ART ASSOC. Sale, New York, Jan. 1916.
Landscape, with river (24 × 36).
(Spurious.) *See* Fischoff Coll.

ANDERDON, J. H. B.I. 1862, 1863. R.A. 1872. Sale May 30, 1879.
Beech, Old.
Landscape: dead tree, men by a gate (8 × 10).
Lane scene.
Moonrise on Marshes of Yare (27½ × 43½).
Mousehold Heath: boy keeping sheep (21¼ × 32).
Skirts of the Forest (42 × 30½).
Woody landscape: peasant driving cattle (12 × 9½).

ANDREWS. Sale 1873.
Forest scene.

ANDREWS, A. Edinburgh 1886. Grosv. Gall. 1888. Sale Apl. 14, 1888.
Cottages (11½ × 16½).
Moonlight on Yare (30 × 23).
S. Nicholas' Church, Yarmouth (10½ × 11).
Shed and figures (15 × 12).
Tanning Mill (10 × 13).
The Beaters (21¼ × 33½).
Wherries on Yare (18½ × 23).
Yare, View on: a tower (8½ × 10½).

ANON. Sale Feb. 28, 1863.
Bawburgh, Cottage at (15 × 11½).
Bruges River, Ostend in distance (25 × 31).
Burfield Hall, View near (15 × 12).
Cottage: figures at door, and a donkey (12 × 9½).
Cottage on river: boats, figures (9 × 6½).
Cottage scene: peasant, sheep and cart (11 × 16).
Cottage: woman at door, and broken cart (19 × 15).
Cottages and figures (16 × 14).
Fish (12 × 10).
Gibraltar Watering-place (38½ × 53½).
Marlingford Grove scene (53¼ × 38½).
Melton Oak (35 × 53).

Moonlight on river (13 × 10).
Porlington Oak (36½ × 44).
Ruins on river bank: figure on rock (27½ × 17).
Skirts of the Forest (42 × 30½).
Skirts of a wood: pool (16¼ × 20).
Wales, Mountain scene in (30 × 24).
Way through Wood: shepherd and sheep (20½ × 16½).
Wood scene: pool in front (20 × 16).
Yarmouth Beach: boats and figures (9 × 6½).
Yarmouth Beach and Jetty (20 × 32).
Yarmouth Jetty (18½ × 15½).

ANON. Sale July 2, 1872 (auctioneer, Spelman).
Bathing House, S. Martin's-at-Oak (20¼ × 16).
Carlton Colville, Forest of Oak.
Cottage at Wramplington (Gurney Coll.).
Elmham North: Cottage at.
Landscape, upright.
Trowse, Cottages at.
Water-mill near Lynn.

ANON. Sale (Christie's) May 27, 1860.
Castle Keep, Norwich.

ANON. Sale 1859.
Homestead, English.

ANON. Sale May 16, 1874.
Landscape, near Norwich. (? Heath scene: cows and sheep.) 27½ × 35½.
Yare at Thorpe (29 × 30).

ANON. Sale July 18, 1891.
Boys fishing by oak tree.

ANON. Sale (Foster's) Oct. 30, 1891.
Road scene near Norwich (27 × 34).

ANON. Sale Mar. 19, 1892.
Norwich, from west.

ANON. Sale June 11, 1892.
Landscape, upright: oak tree.

ANON. Sale June 6, 1895.
Yare, On the.

ANON. Sale July 10, 1897.
Torrent and footbridge: donkeys under tree (23 × 18½).

ANON. Sale Apl. 27, 1897.
Sprowston, Old Mill (13½ × 19½).

ANON. Sale June 3, 1901.
Edge of a wood: cattle, peasant watering horse at ford (26 × 32).

ANON. Sale Mar. 3, 1902.
Harling Gate (12 × 10). (? Mrs. Byng's Sale.)

ANON. Sale Feb. 21, 1903.
Glade Cottage (24 × 19).

ANON. Sale July 4, 1904; also July 28, 1909.
Sprowston Mill, Norwich (13½ × 19½).

ANON. Sale June 30, 1906.
Buildings and sheds on river (19 × 24½). *See* "Sheds and Old Houses."

ANON. Sale July 8, 1910.
Thorpe, River at (14 × 19).

ANON. Sale May 3, 1917.
Forest scene, with sheep (20½ × 16). *See* "Way through Wood."

ANON. Sale Nov. 29, 1918.
Yarmouth, with boats (44 × 71).

ANON. Sale Apl. 28, 1919.
Costessy, near Norwich (35½ × 30).

ARDEN, J. Sale 1879.
Sheep in landscape (16 × 21).

ARMSTRONG, SIR WM. G. R.A. 1876.
Wales, Landscape in (15 × 23).

ASHCROFT, MRS. (London).
Bury Road scene (15 × 19¼).
Yare, View on (16½ × 26).

BACON, R. N. Norw. Exhib. 1860.
Cottage.
Cottages by water-side.

BAKER, J. (? of Bungay). Sales Mar. 15, 1873, 1874.
Bathing House, S. Martin's-at-Oak (20¼ × 16).
Hellesdon, View at (14 × 20).

LIST OF COLLECTIONS, ETC.

Landscape and water.
Mousehold Heath.
Mousehold, a mill.
Rabbiting with ferrets (13½ × 10¼).
Spring Grove : man watering cows.
Willow, The (51 × 40).
Yarmouth Jetty (18 × 24¾).

BALFOUR, RT. HON. A. J. (Whittingehame).
Forest, with pool (20½ × 16¾).
Mousehold Heath : boats in hidden stream (21 × 27).
Sea-piece (27 × 38½).

BARNES, P. Memor. Exhib. 1821.
Yarmouth Beach, looking north (14½ × 20).
Yarmouth Beach and Jetty (14½ × 18½).

BARRETT, T. J. R.A. 1903. Sale May 11, 1916.
Way through the Wood (20½ × 16½).

BARTLETT, W. Liverpool 1881.
Bath, Old tree near.

BARTON, B.
Glade Cottage. Canvas, 43½ × 35.

BARTON, C., AND MRS. (London). Sale May 3, 1902.
Cottages, among trees : peasants and cattle (23 × 18½).
Forest scene : stream and woman (19½ × 16).
Harling Gate (12 × 10).
Moonlight on Yare (26½ × 40).
Mousehold Heath (ex Tennant Sale 1875).

BARWELL, H. G. Norw. Exhib. 1874. R.A. 1891.
Yare at Thorpe : King's Head Gardens (16 × 21).

BARWELL, E.
Dunham (w. col.).

BATTERSEA, LORD. R.A. 1880 (23).
Glade Cottage (43½ × 35).

BEAUSIRE, J., COLL. (Birkenhead).
Norwich, View of : castle and cathedral (28 × 39).
Whitlingham, near Norwich (24½ × 29).
Yare, View on : a tower (8½ × 10½).

BECKETT, GERVASE, THE HON. (Nawton).
Woody landscape : sheep and timber bridge (25 × 30).

BEECHAM COLL. Sale May 3, 1917.
Landing Stage (24 × 29).
Marlingford Grove scene (53¼ × 38½).
Way through the Wood : sheep and shepherd (20½ × 16).

BEHRENS, R. G. Sale May 7, 1909.
Trout Stream (24½ × 29½).

BIGNOLD, MR. (Kirkley, Lowestoft).
Wilson, Composition in style of (22 × 17½).

BILLINGS, C. K. (California).
Willow, The (51 × 40¾).

BIRKBECK, W. AND MAJOR.
Wensum, View on (14 × 21).

BISCHOFFSHEIM, MRS.
Hingham, Near, Norfolk (24½ × 32½).

BLACKWELL, T. F., MRS. (Harrow Weald).
New Mills : men wading (18½ × 14¾).

BLAND, M. Memor. Exhib. 1821.
Cottage and wood scene (1820).

BOILEAU, SIR FRANCIS. Norw. Exhib. 1874.
Kettering Hall Farm.
"Roadside" and "Cottages" (a pair).

BOND, J. Sale 1867.
Yarmouth Jetty.

BORDEN, M. C. (U.S.A.).
Willow, The (51 × 40¾).

BOSWELL, MESSRS. (Norwich).
Cottage and water-mill in a glade (16½ × 22½).
St. Martin's, Old Houses (16 × 12).

BOUVERIE, RT. HON. E. P. R.A. 1875.
Inn at Great Yarmouth (29½ × 24½).

BRACEY, J. Memor. Exhib. 1821. Sale 1835.

CROME

Catton Lane scene ($27\frac{1}{4} \times 22\frac{1}{4}$).
Lane scene (1817).
Mousehold Heath: boy with sheep ($21\frac{1}{4} \times 32$).
Road, horses and cart (ink, $8\frac{3}{4} \times 7$).
The Beaters ($21\frac{1}{4} \times 33\frac{1}{2}$).

BRIGHTWELL, T. Crome Memor. Exhib. 1821. Norw. Exhib. 1860.
Blundeston, road scene (1810).
Flints (? $8\frac{1}{4} \times 12$).
Hautbois, view.

BRIGHTWEN, J. Memor. Exhib. 1821.
Wensum, View on (1818).

BRITISH MUSEUM, PRINT ROOM (all w. cols. and drawings).
Barn and Sheds.
Cottage and Bridge.
Dunham.
Gate on road.
Hollow road.
Palings and trees by pond.
Road scene: sheep on high bank.
Shed and Tree: cart in front.
Trees and Palings.
Trees between St. Martin's Gate and Hellesdon.
Trees on stream.
Waiting for the Ferry.
Yare at Thorpe: from King's Head Gardens.

[N.B.—The Wilsonian drawing at one time ascribed to Crome is not by him in my opinion.]

BROADWOOD, H. F. R.A. 1892.
Wood scene: man and dog on path (35×54).

BROOKS. Sale 1871.
Melton Oak.

BROWN AND PHILLIPS, MESSRS.
Ash and Poplar (w. col.) (15×11).
Gate, The ($27\frac{1}{2} \times 25$).

BROWN, DARELL. Whitechapel, 1901. Franco-Brit. Exhib. 1908: Rome 1911.
Heath scene.
Moonlight on Yare ($37\frac{1}{2} \times 48\frac{1}{4}$).
Wensum at Thorpe: boys bathing ($18\frac{1}{2} \times 13\frac{1}{2}$).
Whitlingham ($24\frac{1}{2} \times 29$).
Yarmouth Harbour ($15\frac{3}{4} \times 25\frac{1}{2}$).

BROWNE, REV. J. H. Memor. Exhib. 1821.
Marlingford, Scene at (1808).

BURCHAM, R. P. Norw. Exhib. 1874. R.A. 1878. Sale 1894.
Burdock, Study of (21×16).

BURCHELL. Sale, Munich, 1910.
Woody landscape: pool with high bank ($13 \times 9\frac{1}{4}$, arched top).

BURLEIGH, R. W. Sale 1883.
Flints, Study of. Wood, $8\frac{1}{4} \times 12$.
Kirstead Church (9×12).

BURROUGHS, MISS. Memor. Exhib. 1821.
Bawburgh: wood and water scene (1821).

BUTLER, CHARLES. New Gall. 1898.
Cottages and Trees (32×24).

BYGRAVE, R. Memor. Exhib. 1821.
Thorn Tree, Hethel Churchyard (1819).
Pockthorpe: boat and boat-house ($12\frac{1}{4} \times 17\frac{3}{4}$).

BYNG, MRS. ? Sale Mar. 3, 1902.
Harling Gate (12×10).

CARELI, R. DE (JUNR.).
St. Michael's Bridge (1820).

CASTLE, S. N. Grosv. Gall. 1888.
Moonlight ($8\frac{1}{2} \times 10\frac{1}{2}$).

CHETWYND, SIR G. Sale Feb. 24, 1912.
Trout Stream ($24\frac{1}{2} \times 29\frac{1}{2}$).

CHORLEY, H. F.
Chapel Fields (29×41).

CHURCHYARD, T. Sale Mar. 28, 1866. (Measurements reversed in some cases.)
Barracks, Road to ($13\frac{1}{2} \times 17\frac{1}{2}$).
Bathing House, S. Martin's-at-Oak ($20\frac{1}{4} \times 16$).
Bridge, Boy leaning over (14×12).

LIST OF COLLECTIONS, ETC.

Bruges River, Ostend in distance: moonlight (25 × 31).
Clay Cottage, coigned with brick (29 × 24).
Cottage and Landscape (12 × 6).
Cottage, Ruined (11 × 8).
Cottages at Heigham (13 × 12).
Farm-yard and Buildings (11 × 8).
Horstead, Marl Pits (12 × 6).
Lakenham, Old Mills (11 × 9).
Lime Kiln (30 × 20).
Marlingford (18 × 13).
Mousehold Heath, From (11 × 6).
Mousehold Heath: mill and donkeys (43 × 36).
Norwich Cathedral (18 × 14).
Norwich, from Mousehold Heath (27 × 18).
Pockthorpe: boat and boat-house (12¼ × 17¾).
Thistle (26 × 20).
Woody landscape (24 × 19).

CLELAND, J. Grosv. Gall. 1888.
Landscape (15 × 22).

COATS, MISS.
S. Martin's River and Gate (19½ × 16).

COLEMAN, REV. H. J. AND S. Memor. Exhib. 1821; R.A. 1878.
S. Martin's Gate, Fuller's Hole (wood, 19¾ × 14½).

COLMAN, J. J. R.A. 1878, 1891; Whitechapel 1891. *See also* COLMAN COLL., CROWN POINT, NORWICH.
Bruges River, Ostend in distance (25 × 31).
Burdock, Study of (21 × 16).
Cottage in Landscape.
New Mills, Back of the (15¾ × 20½).
Yarmouth Jetty (17 × 22).

COLMAN COLL., CROWN POINT, NORWICH (RUSSELL J. COLMAN).
Carrow Abbey (50½ × 37½).
Cow Tower (18 × 24).
Dawn (11 × 12¾).
Docks by paling (6¼ × 13½).
Flints, Study of (8¼ × 12).
Gate, The (27 × 24¼).
Grove scene (18½ × 25½).
Honingham (14 × 17½).
Horses watering (13½ × 10).
Kirstead Church (9 × 12).
Oak grove and winding stream (18½ × 25½).
Postwick Grove (18¾ × 15½).
Road and cottages (10 × 10).
Road with Pollards (28 × 42).
Road and two oaks (4½ × 5½).
Round Pond, trees beyond (6½ × 8½).
Trowse Bridge (10 × 15).
Yare at Thorpe: King's Head Gardens (16 × 21½).

COLMAN COLL., CROWN POINT, NORWICH (W. cols. and drawings).
Back River, Norwich (4½ × 10½).
Cottage Gable in ruins (9¾ × 8).
Dolgelley (12¼ × 6⅞).
Farm Premises (7¾ × 5⅞).
Gabled Cottages (5 × 7½).
Grove scene: lake in distance (22½ × 16½).
Lakenham, View near (5 × 10½).
Landscape: dead tree, men by gate (7½ × 6).
Maltings on Wensum (10⅜ × 17¼).
Road scene, horses and cart (8¾ × 7).
Thatched buildings, figures (10 × 14¼).
Thatched buildings (7 × 9½).
Thatched cottage (8⅛ × 6⅜).
Walsingham Priory (12½ × 9½).
Whitlingham (10⅝ × 17⅜).
Woodland scene (13 × 19).

COOKE, E. W. B.I. 1862; Suffolk Street, 1832.
Woody landscape.

CORNER GALL. (London).
Sea-piece: church on cliff (21½ × 35½).

COTMAN, J. J.
Round Pond, trees beyond (6½ × 8½).

CROME

CRAIG, J. T. GIBSON. R.A. 1877. Sale 1887.
Antwerp, Mill: moonlight (14½ × 21).

CREWS, C. T. D. R.A. 1890. Sale July 1, 1915.
Forest scene: cottage, two peasants on road (10 × 12½).

CROME, F. Memor. Exhib. 1821.
Bawburgh (1816) and (1818).
Blacksmith's Shop, Hingham (58 × 45).
Blacksmith's Traverse, Hardingham (1814).
Bruges River, Ostend in distance (25 × 31).
Colney, Trees at (1814).
Drayton, cottage scene (1815).
First sketch in oils (1790).
Fritton, View at (1814).
Haddiscoe Cottages (1818).
Marlingford, sketch (1812).
Moonlight on Yare (10½ × 13½).
Scoulton, View near (1815).
Whitlingham, View at (1817).
Woodrising (1811).
Yare, View on (1814).

CROME, J. B. Memor. Exhib. 1821.
Evening landscape (1821).
Kimberley Oaks (1813).
Plants, painted on the spot (1814).
Wood scene (1821).

CROME, M. S.
Wensum, A "keel" on the (19½ × 16¼).

CROME, W. Memor. Exhib. 1821.
Bury Road scene (1818).
Composition, Landscape (1819).

CRUDDAS, W. D.
Yare, View on.

CURZON OF KEDLESTON, EARL (Hackwood).
Harling Gate (21 × 16¾).

DALTON.
Woody landscape: cottage and river.

DANIELL, REV. E. T. Sale 1845.
Mousehold Heath: boy with sheep (21¼ × 32).

DAVEY, WM. AND CANON. Sale 1894.
Dawn (12¾ × 11).
Horses watering (13½ × 10).
New Mills, Back of the (15¾ × 20½).

DAVIES, J. Sale 1855.
Homestead, English (50 × 38).

DAWES, C. W. Sale June 16, 1900.
Preston Tower (37½ × 47).

DIXON, A. AND R.
Lakenham (w. col., 5 × 10½).
Waiting for Ferry (w. col.).

DIXON, E. Sale 1873.
Landscape (15 × 20½).

DIXON, W. (Norwich). Sale June 29, 1867.
Landscape: figures on rustic bridge.

DOWDESWELL, MESSRS.
Windmill, Old (39½ × 49).
Wood scene: boy on stile (upright).

DRAKE, W. R. Leeds 1868. Sale June 27, 1891.
Boats and Windmill.
Mousehold Heath.

DROUOT (Paris). Sale 1876.
Farm Roads (18¼ × 22).

DROUOT (Paris). Sale 1893.
Moonlight: château and mill (15 × 21).

DUNN, A. W. Sale June 18, 1892.
Edge of the Wood: sheep (21½ × 16⅞).

EAST ANGLIAN SOCIETY.
Wensum, A "keel" on the (19½ × 16¼).

EDINBURGH, NAT. GALL. OF SCOTLAND.
Heath scene: sunset (49½ × 25½).
Wales, Mountain scene in (30 × 24).

EDWARDS, MRS. EDWIN. R.A. 1878.
Thorpe, River view near (23½ × 19).

EFFINGHAM, EARL OF.
Costessy, Near.

LIST OF COLLECTIONS, ETC.

ELKIN, G. W.
Mill on the Yare (25 × 29).

ELLIS, WYNN. B.I. 1858, 1864, 1866. R.A. 1871. Sales: June 22, 1867; May 6, 1876; July 15, 1876.
Coast scene: storm (19½ × 29½).
Coast scene near Yarmouth (43 × 69½).
Cottage in landscape (16 × 13½).
Cottage and Figures (13½ × 16).
Landscape (B.I. 1866).
Mill in landscape (4 × 6½).
Moonlight, coast scene (12 × 17).
Porlington Oak (36½ × 44).
River scene: boats (21 × 30½).
Woody landscape: peasant driving cattle (12 × 9½).
Yarmouth Beach and Jetty (14½ × 18½).
Yarmouth Beach, and Mill, looking north (14½ × 20).
Yarmouth Harbour (15½ × 25).
Yarmouth Jetty (17½ × 23½).

ELLISON, MRS. Internat. Exhib. 1862. Sale May 16, 1874.
Hautbois Common (22 × 35).

ELMER. Sale 1867.
Woody landscape: cottage, figures, donkeys.

ELY, TURTON, BISHOP OF. B.I. 1848. Sale 1864.
Cottages, Heigham (13 × 12).
Mulbarton Gravel Pits.
Woody landscape: cottage and river.
Yarmouth Water Frolic (41 × 68), by J. B. Crome.

ETHERIDGE, G. Sale May 16, 1863.
Pollard Willow. *See* "Ash Pollard."

EWING, MISS. Sale 1895.
Postwick Grove (18¾ × 15½).

EWINS, W. C.
Honingham (14 × 17½). *See* WINSTON.

FARRER, SIR W. J.
Norfolk, View in: two horses on road (44 × 37).

FISCHOFF, U. G. (Paris).
Landscape with river (24 × 36).

FISHER, W. R. AND MISS. R.A. 1876.
Farm and Pond (14 × 11).

FISHER, N. E. H.
Fisher, Miss Anne.

FISK, FREDERICK. Norw. Exhib. 1860. Sale Mar. 24, 1888.
Fine trees: landscape (22 × 17).
Wood scene and cows; man on bridge (40 × 49).
Wood scene: horsemen.
Yare, View on.
Yare, View on.

FISON.
Harling Gate (21 × 16½).

FLOWER, CYRIL. *See* BATTERSEA, LORD.

FORBES, J. STAATS-. Grafton Gall. 1905. Leicester Gall. 1906.
Dutchman running before wind.
Forest scene: stream and woman (19½ × 16).
Gate, The (27½ × 25).
Heath scene: sunset (49½ × 25½).
Heigham, View at.
Oak tree: boys bathing.
See Grafton Gall. Exhib. 1905.

FORDHAM (J. E. OR J. C.). B.I. 1853. Internat. Exhib. 1862. R.A. 1870, 1876, 1878. Sales: June 14, 1862; June 10, 1899; Mar. 28, 1909; Apl. 9, 1910.
Bathing House, St. Martin's (20¼ × 16).
Glade Cottage (43½ × 35).
Landscape (Internat. Exhib. 1862).
Landscape and Figures (25 × 21).
River scene: trees and boat (drawing, 20 × 17).
Wensum at Thorpe: boys bathing (18½ × 13½).
Whitlingham, View at (24½ × 29).
Wood scene: horse and cart (22½ × 30½).

Woody landscape: winding road (14 × 10½).
Woody river scene: peasant and three cows (14 × 17½).

Fox, G. Sale 1877.
Landscape.

Fraser, A. Exhib. Newcastle 1887.
Old Mill.

Freeman. Memor. Exhib. 1821.
Beccles: lane scene (1814).

Freeman, W. Memor. Exhib. 1821.
Fish Market, Boulogne (20 × 33).
Mousehold Heath (42 × 71).
Poringland Oak (48½ × 38½).
Woodrising, View at (1816).
Yare, View on (1819).

Fry, Lewis. Grosv. Gall. 1889. Whitechapel 1889.
Moonlight (9½ × 13).

Fulcher.
Harling Gate (21 × 16¾).

Fuller Sale (N. York).
Beach scene, Yarmouth (?).

Fuller Maitland, W. (Stansted). B.I. 1864, '65, '66, '67. Leeds 1868. R.A. 1873, '75, '76. Grosv. Gall. 1888. Sale May 10, 1879.
Barge, wounded soldier (13 × 19½).
Barracks, Road to (13½ × 17).
Kimberley Oaks (48 × 37).
Landscape (B.I. 1867).
Marshes of Yare (9 × 13).
Melton Oak (35 × 53).
Oaks, sandy bank, white heifer (30½ × 47).
Park edge: deer (26 × 40).
Pockthorpe; boat and boat-house (12½ × 17¾).
Slate Quarries (52 × 62).
Solent, View of (10½ × 20½).
Thistle (26 × 20).
Woman with faggots; oak and cottage (17½ × 21½).
Yarmouth Beach and Jetty (20 × 32).

Garrett, Edward. R.A. 1878.
Woody landscape, woman and child on path (7 × 5¾).

Gaskell, F. (Codsall).
Catton Lane scene (27¼ × 22¼).
Cromer, Cottage near (9¾ × 15½).
Solitude.
Wilson, Composition in style of (12 × 16½).

Gaskell, Lt.-Col. J. B. (Woolton).
Houses and Wherries on the Yare (w. col., 16½ × 22).
Yare, View on; farm and barn (9 × 12½).

Gaskell, T. Suffolk Street, 1833.
Landscape.

Geldart, J., and Miss. Crome Memor. Exhib. 1821. Sale 1890.
Earlham, wood scene and cottage (19½ × 15½).
Grove scene (18½ × 25½).

Gibbs, Antony. R.A. 1888.
Cottage, Old (29 × 24).

Gibbs, R. S. Grosv. Gall. 1888.
Castle in landscape (12 × 14½).
Cottage and Waterfall (12 × 16).

Gillott, J. Sale 1872.
Fine trees: landscape (48 × 40).
Hingham, Near (24½ × 32¼).
Mousehold Heath: mill and donkeys (43 × 36).
Rocky river scene (15½ × 24).
Ruins in landscape (49 × 40.)
Shed and Figures (15 × 12).

Girling, E. (junr.). Memor. Exhib. 1821.
Mulbarton Lane (1813).
Norwich, View of (1815).
Wickerwell, scene (1818).

Gladstone, Rt. Hon. W. E. Sale 1875.
Forest scene: woodman. *See* "Marlingford: the woodman" (24 × 18½).

LIST OF COLLECTIONS, ETC.

GOOCH, SIR D., OF BENACRE.
Norwich, View of: castle and cathedral (28 × 39).

GOULD, G. J.
Porington Oak.

GRAHAM, J. Sale Apl. 30, 1887.
Woody landscape (29 × 24).

GRAHAM, W. Whitechapel, 1883. Sale Apl. 2, 1886.
Sea-piece (27 × 38½).

GRAVES. Sale 1868.
Homestead, English (? 50 × 38 with frame).

GRISCOM COLL. (N. York). Sale 1914.
Shepherd's Cottage (44½ × 37).

GRUNDY, J. C. Manchester, 1857.
Homestead, An English.

GUNN, J. AND MRS. E. Norw. Exhib. 1860; Norw. Exhib. 1874; R.A. 1878 (8) (49).
Catton Lane scene (27¼ × 22¼).
Cottages and Water.
Salhouse, View at (17½ × 13½).
Trowse, Cottages at.

GURNEY, C. H. Norwich. B.I. 1865. R.A. 1870.
Hellesdon, View at (14 × 20).
Landscape.

GURNEY, D. Norw. Exhib. 1860. Sale Mar. 13, 1867.
Dog's head ("Jack").
Tanyard (13 × 10½).
Yare, View on.
Yare, View on.
See also Sale Mar. 13, 1867.

GURNEY, SIR EUSTACE (AND SAMUEL), Sprowston. R.A. 1878, 1908.
Earlham Garden (21¼ × 30).
Norwich from St. Augustine's Gate (20½ × 29½).

GURNEY, J. H. (Keswick Hall).
Bacon, Lord.
Boulevard des Italiens (21½ × 34).
Fish Market, Boulogne (20 × 33).

GURNEY, J. H., SENR. (HUDSON GURNEY). Memor. Exhib. 1821. Norwich Exhib. 1860, 1874. R.A. 1870, 1878. Sale 1867.
Bacon, Lord.
Boulevard des Italiens (21½ × 34).
Fish Market, Boulogne (20 × 33).
Hethel Hall (1817).
Road scene. Norwich Exhib. 1860.
Wales, Mountain Scene in (30 × 24).
See also Overend and Gurney Sale, Mar. 13, 1867.

HAINES, W. H. R.A. 1875.
Evening landscape (26 × 32).

HALL, —. Norw. Exhib. 1860.
Cottage by river.

HANBURY, HON. C.
Lime Kiln (20 × 29½).

HANCOCK, CHARLES. B.I. 1863.
Cottage in landscape.

HANKES COLL.
Moonlight on the Yare (26½ × 40).
Norwich River: afternoon (27½ × 39).

HANKINSON, MRS. R.A. 1878. Sale May 10, 1879.
New Mills: men wading (11 × 13½).

HANSELL, MRS. AND MISS.
Buildings, Thatched (w. col., 7 × 9½).
Cottages, Gabled (pencil, 5 × 7½).
Landscape: dead tree, men by gate (drawing, 7½ × 6).

HARMSWORTH, SIR R. LEICESTER, BART.
Mousehold Heath: cart and donkey (27½ × 35).
Sheds and Old Houses on Yare (19 × 24½).

HARWOOD, S.
Oak grove and winding stream (18½ × 25½).

HEARN COLL. (N. York).
Thorpe, Old Houses (24⅛ × 19⅛).

HEINEMANN. Sale, Munich, 1912.
Edge of the Wood: man on horse (14 × 18¾).
Moonlight on S. Martin's River (16 × 22).
Norwich, View near (30 × 25).
Woody landscape, with Gothic bridge (31 × 26).

HERRING, C.
Cromer, Cottage near (9¾ × 15½).

HESELTINE, J. P. R.A. 1878.
Bruges River: moonlight (7½ × 9¾).
Rabbiting with Ferrets (13½ × 10¼).

HEUGH, J. Sale 1874.
Hawthornden, landscape (30 × 40½).
Wales, Landscape in (15½ × 24).

HIGGIN, C. Memor. Exhib. 1821.
Wilson, Composition in style of (1798).

HIGGINSON, H. L. (Boston, U.S.A.).
Bathing House: S. Martin's-at-Oak (20¼ × 16).

HIGGINSON, MISS.
Yarmouth Jetty (w. col., 3½ × 8¼).

HILL, GRAY. Grosv. Gall. 1888, 1889.
Barracks, Road to, Norwich (13½ × 17½).
Woodland scene (48 × 65½).
Woody landscape: bridge and four figures (24 × 36).

HILLINGDON, LORD (London and Sevenoaks). R.A. 1903.
River scene: barge on left (17 × 25).
Road through Forest (74 × 56).
Yarmouth Jetty (38 × 48½).

HIRSCH, A.
Mousehold Heath.

HIRSCH, HENRY (London).
Woodbridge, View near (25 × 30).

HOBSON, W. S. Grosv. Gall. 1888.
River scenes (a pair, 3 × 4½).

HODGSON, KIRKMAN. Sale *c.* 1904.
Moonlight on Yare (37½ × 48¼).

HOLFORD, SIR G.
Mountain scene (26 × 36).

HOLLINGSWORTH, A. T.
Buildings, Old, on back river (13 × 17¾).
Edge of Wood (10 × 13).
Oak tree: boys bathing (19¼ × 25).
River and Cattle (12½ × 17).
Road scene: cottages and figures (Orrock Sale, Apl. 27, 1895).
Sea-piece (6½ × 8).
Water-gate, Norwich (20 × 15).
Yarmouth Harbour (10 × 14).

HOLLWAY, COL. Whitechapel, 1889.
Landscape: old tree.

HOLMES, C. J.
Houses and Village Cross (w. col., 12¼ × 17½).
Storm: Mousehold Heath (8 × 7).
Tower, Ruined, near Norwich (10 × 8¼).

HOLMES, GEORGE AND J. Norw. Exhib. 1860, 1874. R.A. 1876, 1878, 1891, 1894. Sale Apl. 25, 1903.
Bathing House, St. Martin's (20¼ × 16).
Bishop's Bridge (27 × 43½).
Costessy Hall (12 × 17½).
Edge of Wood (12½ × 16).
Heath scene: cows and sheep (27½ × 35½).
Saw Pit (Norw. 1860 (166)).
Willow (51 × 40¾).

HOLT, MISS (Liverpool).
See "Pool with Bathers: Woodland."

HOMFRAY, REV. J. Memor. Exhib. 1821.
Heigham (1819).
New Mills, Back of the (1815).

HOVING AND WINBORG. Sale Stockholm, Dec. 1918.
Edge of a Wood, with timbered cottage (panel, 16 × 18¾).
Landscape and a bridge. Duk? (17 × 22).

LIST OF COLLECTIONS, ETC.

HOWELL, MRS. CONRAD (Crowborough).
Pond and Farm Buildings (pencil, $7\frac{1}{4} \times 9$).

HUNT, W. H. Internat. Exhib. 1862.
Road with Pollards (28×42).

HUTH, C. F. Sales: July 6, 1895; Mar. 19, 1904.
Moonlight on the Yare ($26\frac{1}{2} \times 40$).
Norwich River: afternoon ($27\frac{1}{2} \times 39$).
River scene: old buildings ($18 \times 23\frac{1}{2}$).

HUTH, LOUIS. B.I. 1862. R.A. 1871, 1876. Grosv. Gall. 1889. Sale May 20, 1905.
Landscape: rustic bridge ($16 \times 20\frac{1}{2}$).
Landscape ($14\frac{1}{2} \times 20\frac{1}{2}$).
Marlingford Grove scene ($53\frac{1}{4} \times 38\frac{1}{2}$).
Norwich, View of ($13\frac{1}{2} \times 18$).
Yare, View on: a tower ($8\frac{1}{2} \times 10\frac{1}{2}$).

INNES, MISS CAMERON. Memor. Exhib. 1821.
Whitlingham, Cottage at (1814).

IONIDES COLL. (Victoria and Albert Museum).
Moonlight: wherry ($7\frac{3}{8} \times 13\frac{3}{8}$).

IVEAGH, LORD. R.A. 1910.
Yarmouth Water Frolic (41×68), by J. B. Crome.

JACKSON (of Norwich).
Road and two oaks ($4\frac{1}{2} \times 5\frac{1}{2}$).

JACKSON, F. Sale Apl. 20, 1895.
Woody landscape: brook and figures.

JARDIN, DU. Suffolk Street, 1833.
Landscape.

JARVIS, W. E. Sale 1871.
Surlingham Ferry.

JERNINGHAM, LADY. Memor. Exhib. 1821.
Hackford Church.
Hellesdon, View near (1819).
Honingham, View near ($14 \times 17\frac{1}{2}$).

JOHNSON, J. G., COLL. (Philadelphia).
Dutchman running before the wind.
Edge of Wood: two sheep ($23 \times 17\frac{1}{8}$).
S. Martin's River or Gate (20×15).

JOHNSON, RICHARD. Leeds, 1868.
Tower near Norwich (? 10×8).

JOHNSON-FERGUSON, SIR J. E.
Lane in Norfolk.

JONES, W. J.
River scene, with trees and boat (w. col., 20×17).

JOSEPH, S. S. Grosv. Gall. 1889.
Colney: woody landscape ($22 \times 16\frac{1}{2}$).

KAY, A. Glasgow, 1902.
Moonlight: spired church (11×12).

KEYDEN, JAMES AND MRS. Glasgow Exhib. 1888, 1901.
Landscape.
Landscape, with Abbey.

KING, J. Norw. Exhib. 1860.
Pollard trees.

KING, (?)
River scene: mill and boats ($18\frac{1}{2} \times 14\frac{1}{2}$).

KNIGHT, J. W. Grosv. Gall. 1889.
Bishop's Bridge, Norwich (11×14).

KNOEDLER, MESSRS. (N. York).
Harwich, View near ($37\frac{1}{2} \times 44\frac{3}{4}$).

LADBROOKE, J. B. Norwich, 1860.
Angler, The.
Palings, and trees by pond (drawing, $4\frac{3}{4} \times 10\frac{7}{8}$).

LAMBERT COLL. (N. York), 1916.
Windmill, Old ($39\frac{1}{2} \times 49$).

LANGTON, C. Liverpool Art Club Exhib. 1881.
Port, In.

LAWRENCE, E. H. R.A. 1878, 1892. Sale May 6, 1892.
Yarmouth Harbour ($15\frac{1}{2} \times 25\frac{1}{2}$).

LAWRENCE, (?)
Bridge, Boy leaning over (14×12).
Cottage in Landscape (12×6).
Marlingford (18×13).

LEATHES OF HERRINGFLEET.
Poringland Oak ($48\frac{1}{2} \times 38\frac{1}{2}$).

LEE OF FAREHAM, LORD (Chequers Court).
Woody landscape: winding road ($14 \times 10\frac{1}{2}$).

LESSER, L. Whitechapel, 1893. Sale Feb. 10, 1912.
Hautbois Common (panel, 22×35).
Wood scene and cows: man on bridge (40×49).
Yare, On the

LEVERHULME, LORD (London).
Mouth of a river: moonlight ($10\frac{1}{2} \times 15\frac{1}{2}$). J. B. Crome.
Road scene: woman in red ($3\frac{3}{4} \times 6\frac{1}{4}$)
Stream and cattle ($8\frac{1}{2} \times 10\frac{1}{4}$). Spurious.[1]
Torrent and footbridge: donkeys under tree ($23 \times 18\frac{3}{4}$).
Whitlingham view; pool in wood ($29\frac{1}{4} \times 39$).

LEVY, A. Sale Apl. 6, 1876.
Hautbois Common (22×35).
Thistle (26×20).

LEWIS, W. W. Grosv. Gall. 1889.
Gibraltar Watering-place ($38\frac{1}{2} \times 53\frac{1}{2}$).

LLOYD, F. (Croydon).
Heath scene: cows and sheep ($27\frac{1}{2} \times 35\frac{1}{2}$).

LOCKWOOD, W. W. Grosv. Gall. 1889.
See "Edge of Wood: sheep" ($21\frac{1}{2} \times 16\frac{7}{8}$).

LOOMBE, EVANS.
Harwich, View near ($37\frac{1}{2} \times 44\frac{3}{4}$).
Porlington Oak ($36\frac{1}{2} \times 44$).

LUBBOCK, MRS. GEOFFREY (London).
Yarmouth Beach, and Mill, looking north (14×20).

LUCAS, R. T. (Bristol). Sale 1866.
Woody landscape: sportsmen and dogs ($28\frac{1}{2} \times 21\frac{1}{2}$).

LUCAS, SIR T. Sale June 7, 1902.
Yare scene: a wherry and figures ($17\frac{1}{2} \times 23\frac{1}{2}$).

MCCORMICK, HAMILTON. R.A. 1903.
Mousehold Heath: waggon and horses ($31\frac{1}{2} \times 44$).

MCCORMICK COLL. (Chicago).
Sand-hills, Farm and distant Sea ($27 \times 20\frac{1}{2}$).
Edge of the Wood: sheep ($21\frac{1}{2} \times 16\frac{7}{8}$).

MCFADDEN COLL. (Philadelphia).
Blacksmith's Shop, Hingham (58×45).
Colney: woody landscape ($22 \times 16\frac{1}{2}$).

MACK, MISS.
Postwick Grove ($18\frac{3}{4} \times 15\frac{1}{2}$).

MACKINNON, G. H. R.A. 1875.
Pollard Oak ($27\frac{1}{2} \times 20$).

MAITLAND, F. *See* FULLER MAITLAND.

MANCHESTER ART GALLERY.
Norwich, View near: harvesters (15×21).

MANGO, J. A. (London).
Marlingford Grove ($53\frac{1}{2} \times 38\frac{1}{2}$).
Way through Wood: sheep and shepherd ($20\frac{1}{2} \times 16$).

MARQUAND COLL. (N. York). Sale 1903.
Hautbois Common (panel, 22×35).
Mill on the Yare (25×29).
Porlington Oak (35×42).
Shepherd's Cottage ($44\frac{1}{2} \times 37$).

MARSH, E. H. (London).
Tanning Mill (10×13).

MARSH, MAJOR. Internat. Exhib. 1862.
Yarmouth, Old Jetty.

MARTIN, T. Memor. Exhib. 1821.
Landscape and Cattle (1806).
New Mills, Back of the (1814).

MARTIN, W.
Moonlight on river ($21\frac{1}{2} \times 17$).

MARTINEAU, DR. AND MISS. Internat. Exhib. 1862. Norw. Exhib. 1874. Sale *c.* 1877.
Carrow Abbey ($50\frac{1}{2} \times 37\frac{1}{2}$).
Yarmouth Jetty (17×22).

[1] Not included in our alphabetical list.

LIST OF COLLECTIONS, ETC.

MATCHETT, REV. J.
The Barn (*c.* 9 × 12).

MATHESON, D. M.
Poringland Oak (24 × 30 ?).

MATSUKATA, COUNT.
Cromer, Lane near (44 × 32).

MENDEL, SAM. R.A. 1872. Sale Apl. 23, 1875.
Road through a Forest (74 × 56).
Woodbridge, View near (25 × 30).

METROPOLITAN MUSEUM, NEW YORK.
Hautbois Common (22 × 35).
Thorpe, Old Houses (24⅛ × 19⅝).

MICHAELIS, MAX.
Norwich River: afternoon (27½ × 39).

MIDDLETON, J. Sale 1856.
Burdock, Study of (21 × 16).

MILDMAY, H. B. Sale June 24, 1893.
Cottages on bank of stream (15 × 19½).

MILLER. Sale May 21, 1858.
Flax Mill.
Norwich, View near (small).

MINTURN, R. S. (U.S.A.).
See "Woodland scene: waggon and six horses" (48 × 65).

MONTAGUE, SAMUEL. *See* SWAYTHLING, LORD.

MOORE, MISS F. (London).
S. Martin's Gate, Fuller's Hole (19 × 14½).

MORGAN, J. B.
Wensum, A "keel" on the (19½ × 16½).

MORGAN, J. PIERPONT, COLL. (U.S.A.).
Cottage in a Landscape (14 × 21).
Glade Cottage (43 × 35).

MOUBRAY, J. J.
Landscape, Upright.

MURPHY, D. B. Memor. Exhib. 1821.
Cottages at Barford (1813).
Cumberland scene. ? Slate Quarries (52 × 62).

MURRAY, JAMES.
Maas, River: brick church (21 × 35).

MURIETTA. Sale Apl. 7, 1883.
Hawthornden.
Mousehold Heath.

MUSKETT, J. S. Norwich Exhib. 1860.
Bury, Road scene near (15 × 19¼).

NATIONAL GALLERY, LONDON.
Moonrise on Marshes of Yare (27½ × 43½).
Mousehold Heath (43 × 71).
Poringland Oak (48½ × 38½).
Windmill on Mousehold (43 × 36).

NATIONAL GALLERY, MILLBANK.
Brathey Bridge (18½ × 25¼).
Chapel Fields (29 × 41).
Hingham (24¼ × 32¼).
Mousehold Heath (21½ × 28½).
Slate Quarries (52 × 62).
Yarmouth Jetty (w. col., 3½ × 8¼).

NEVILL, ARCHDEACON.
Road and cottages (10 × 10).

NICHOLS, COL.
Farm-house near Yelverton (wood, 7¼ × 6).

NOBLEMAN (? Marquis de Santurce). Sale July 1, 1892.
Hawthornden. *See also* MURIETTA AND SANTURCE.
Mousehold Heath.

NORGATE COLL. Norw. Exhib. 1860. Sale 1873.
Bruges River: moonlight (7½ × 9¾).
Gate, The (27½ × 25).
Palings and trees by pond (drawing, 4¾ × 10⅞).
Pencil drawing.
Sunset.
Thorpe, River view near (23½ × 19).
Wood scene (by Crome and J. B. Crome).

NORRIS, C. (Norwich).
Yare at Thorpe; King's Head Gardens (16 × 21½).

NORWICH MUSEUM.
Bruges River, Ostend in distance (25 × 31).
Burdock, Study of (21 × 16).
New Mills, Back of the (15¾ × 20½).

Wensum, A "keel" on the ($19\frac{1}{2} \times 16\frac{1}{4}$).
Yarmouth Jetty (17×22).

NUTMAN, J. R. (Norwich).
Castle in ruins ($11\frac{1}{2} \times 13\frac{1}{4}$).
Colney: woody landscape ($22 \times 16\frac{1}{2}$).
Cottage, Clay and Timber ($8\frac{1}{2} \times 11\frac{1}{2}$).
Mousehold Heath (12×15).
Temple of Venus, Baiæ ($17 \times 27\frac{1}{2}$).
Wilson, Composition in style of ($22 \times 17\frac{1}{2}$).
Yarmouth Beach, Jetty in distance ($14 \times 18\frac{1}{2}$).

ORROCK, JAMES. R.A. 1884, 1906. Edinburgh 1886. Grosv. Gall. 1889. New Gall. 1898. Sales: Apl. 27, 1895; June 4, 1904.
Bridge and Tower: cattle in water (29×24).
Castle Acre Priory (36×25).
Castle near Norwich (Edin. 1886).
Edge of Wood: peasants and donkeys ($23\frac{1}{2} \times 18\frac{1}{2}$).
Edge of Wood (10×13).
Forest scene: pool and figures ($19\frac{1}{2} \times 16$).
Glade Cottage ($24\frac{1}{2} \times 19$).
Hay Barges ($15 \times 18\frac{1}{2}$).
Monument, Old.
Norfolk River (35×44).
Norfolk view; mill and farm horses (44×37).
Preston Tower, on Orwell ($37\frac{1}{2} \times 47\frac{1}{2}$).
Road scene: cottages and figures.
St. Martin's, Old Houses (16×12).
Whitlingham view: pool in wood ($29\frac{1}{4} \times 39$).
Wood scene: man and dog on path (35×54).
[N.B.—*See also* the list of "Cromes" in his Apl. 1895 Sale.]

PAGET, A. T., AND SIR JAMES. Norwich Exhib. 1860.
Barn gable.
Cottage, boys sailing boats ($7 \times 5\frac{3}{4}$).
Cottage near Yarmouth.
Matlock, Rocks near (w. col.).

PAGET, MISS. Crome Memor. Exhib. 1821.
Dereham, cottage scene (1817).
Heigham (1815).
Moonlight, sketch (1819).
New Mills, Back of the.
Woodrising (1815).

PAGET, S. Memor. Exhib. 1821.
Blofield, lane scene (1813).
Duke's Palace, site of New Bridge (1817).
Forest scene: peasant on path ($20\frac{1}{2} \times 16\frac{1}{2}$).
Hingham, lane scene (1812).
Marlingford Grove scene ($53\frac{1}{4} \times 38\frac{1}{2}$).
Mill: twilight (1813).
New Mills, Back of the, Higgin's Factory (1817).
Ruins in Landscape (1817).

PAGET, MRS. Memor. Exhib. 1821.
New Mills, Back of the (1814).

PALGRAVE, SIR INGLIS.
Castle in ruins ($11\frac{1}{2} \times 13\frac{1}{4}$).
Cottage, Clay and Timber ($8\frac{1}{2} \times 11\frac{1}{2}$).
Temple of Venus, Baiæ ($17 \times 27\frac{1}{2}$).

PALLANT, MISS.
Waiting for Ferry (w. col., $7\frac{3}{4} \times 12\frac{3}{4}$).

PALMER, J. D. Memor. Exhib. 1821.
Marlingford: trees and broken ground (1815).

PALMER, T.
Dunham (w. col., $6\frac{3}{4} \times 9\frac{1}{4}$).

PARRINGTON, JOSEPH. R.A. 1878. Sale Dec. 18, 1886.
Shepherd's Cottage (44×36).
Woody landscape, figures.
Yare at Thorpe: King's Head Gardens ($16 \times 21\frac{1}{2}$).

PATMORE, COVENTRY.
Gate, The ($27\frac{1}{2} \times 25$).

PATON, J. P. F. Glasgow Exhib. 1901.
Farm Road.

PATTESON, H. S. Norwich Exhib. 1860.
Mousehold Heath.

LIST OF COLLECTIONS, ETC.

PEARCE, W. W. Sale Apl. 23, 1872.
Blacksmith's Shop, Hingham (58 × 45).
Cottages, ducks in pond.
Erpingham Gate: stage coach.
Moonlight river scene: boats.
Mousehold Heath.
Norwich, View of.
Oak, Gnarled.

PEARSON, MRS.
Castle in ruins (11½ × 13¼).

PENNSYLVANIA MUSEUM, PHILADELPHIA.
Mill on Yare (25 × 29).
On the Yare (w. col. ?).

PERRINS, C. DYSON.
New Mills: men wading (11 × 13½).

PETIT SALE, PARIS (1904).
Farm Roads (18¼ × 22).

POTTER, E. C. (EXORS.). Sale Mar. 22, 1884.
Lane in Norfolk (11½ × 9).

PRETYMAN, REV.
Lane scene.

PRICE, J. Sale June 15, 1895.
St. Martin's River or Gate (20 × 15).
Woodbridge, View near (25 × 30).

PRIOR, J.
Cottages among trees: peasants and cattle (23 × 18½).

PYE.
Wilson, Composition in style of (12 × 16½).

QUILTER, CUTHBERT. Sale 1909.
Squall off Yarmouth (20¼ × 32½).
Yarmouth Jetty (17 × 22½).

RADCLYFFE.
Shepherd and sheep under tree (? 24 × 17½).

RAINGER.
Gibraltar Watering-place (38 × 53).
Marlingford Grove scene (53¼ × 38½).
Melton Oak (35 × 53).
Porlington Oak (36½ × 44).
Ruins on river bank (27 × 17).
Way through Wood: shepherd and sheep (20½ × 16½).
Wood scene: pool in front (20 × 16).

RALLI, PANDELI (London).
Edge of Wood: peasants and donkeys (23½ × 18½).

RAPHAEL, E. L., AND MRS. (London). R.A. 1893.
Return of the Flock (18 × 24).
Woodcutters (27½ × 35½).

RAPHAEL, H.
Norwich, View in.

REEVE, JAMES.
Barn (9 × 12).
Barn and Sheds (drawing, 5¼ × 7).
Cottage and Bridge (drawing, 5¾ × 8¼).
Dunham (w. col., 6¾ × 9½).
Gate on Road (drawing, 4 × 6⅝).
Honingham (14 × 17½).
Lakenham (w. col., 5 × 10½).
Palings and trees by pond (drawing, 4¾ × 10⅞).
Road: horses and cart (ink, 8¾ × 7).
Road scene: sheep on high bank (w. col., 8 × 12¾).
Shed and tree: cart in front (drawing, 7 × 8⅞).
Trees and Palings (drawing, 8⅞ × 6½).
Trees between S. Martin's Gate and Hellesdon (drawing, 11¼ × 16½).
Trees on Stream (drawing, 6⅛ × 8⅞).
Walsingham Priory (ink, 12½ × 9½).
Waiting for Ferry (w. col., 7¾ × 12¾).
Woodland scene (drawing, 13 × 19).

REID, WHITELAW (U.S.A.).
Heath scene: cattle and mill (17½ × 26).

RHODES, COL. F. R.A. 1906.
Bathing-place, Norwich (26½ × 21½).

RHODES, J.
Woody landscape (29 × 24).

RIPPE.
Bawburgh, Cottage at (15 × 11½).

ROBERTS, HUMPHREY. Sale May 22, 1908.
Forest scene: deer (30 × 38).
Landscape: cattle (13½ × 11½).
Marlingford: the Woodman (24 × 18½).
Moonlight: mouth of Yare (18 × 25).
Mousehold (19 × 24).
Water-gate, Norwich (20 × 14½).
Yarmouth Beach, and Jetty (20 × 25¾).
(*See* note at end of his Sale list, 1908.)

ROBERTS, W. Sale 1867.
Ruins in landscape.
Woody landscape.

ROBINSON, J. C.
King Street, Norwich (w. col., 4¼ × 7¼).
Magdalen Gate, Norwich (w. col., 4¼ × 7¼).

ROBINSON, W. H. R.A. 1878.
Wensum, View on the (14 × 21).

ROCHEBOUSSEAU. Sale, Paris, May 5–8, 1873.
Forest scene: deer at pool (canvas, 22 × 16).

ROE, MRS. OWEN. Norw. Exhib. 1860. R.A. 1889.
Pool with Bathers: Woodland (29 × 23½).
Wales, Scene in.

ROMER-WILLIAMS.
Yarmouth Harbour (15½ × 25½).

ROSE, MRS. CALEB (*veuve* SHERRINGTON). Sale March 30, 1908.
(*See* W. Col. and Drawings List, p. 180).
Forest scene: peasant on path (20½ × 16½).

ROSS, JAMES (Montreal).
The Angler.

ROTHERMERE, LORD (Hemsted, Benenden).
Norwich, View of (13½ × 18).

ROUILLON, MRS. DE. Crome Memor. Exhib. 1821.
Beach scene: mackerel boat (1818).
Moonlight (sketch, 1818).
Mulbarton (1817).
Postwick Grove (18¾ × 15½).
Yarmouth Jetty (1808).

ROUNDELL, C. S. R.A. 1892. Sale June 10, 1899.
Yarmouth Beach, and Mill, looking north (14½ × 20).

ROYAL COLL. Leeds 1868.
Evening: landscape.

RUDD, J. (Norwich).
Moonlight on Yare (10½ × 13½).

RUFFER, E.
Cottage on the Yare.

RUSSELL, WATTS. Sale July 3, 1875.
Mousehold Heath: mill and donkeys (43 × 36).

SALTING, GEORGE, COLL. R.A. 1903.
Forest, with pool (20½ × 16¾).
Moonrise on Marshes of Yare (27½ × 43½).
Mousehold Heath (21½ × 28½).
Yarmouth Beach and Jetty (20 × 32).
Yarmouth Harbour (15¾ × 25½).

SAMUEL, ARTHUR M. (London).
Lakenham Mill (11 × 13).
Stile and Oaks (drawing, 8¾ × 7).
Thistle and Water Vole (28¾ × 24).
Trowse, Cottages at (11 × 13).

SANDERSON, A. Sale July 3, 1908.
Gibraltar Watering-place (38½ × 53½).

SANDERSON, OSWALD (London).
Wood scene: cottage and well (29½ × 22½).

SANTURCE, MARQUIS. Sale Apl. 25, 1891.
Landscape, with peasants, etc. (36 × 28). (Crome and Linnell.)
See also MURIETTA. Sale Apl. 7, 1883; and NOBLEMAN. Sale July 1, 1892.

SAVILL-ONLEY. Sale June 16, 1894.
River scene: two figures and cows (19½ × 23½).

SAWARD, REV.
Edge of a Wood: man and dog.

LIST OF COLLECTIONS, ETC.

SCOTT, R. B. Norw. Exhib. 1860. Internat. Exhib. 1862.
Oak, Great

SCOTT OF AYLSHAM.
Walsingham Priory (ink, $12\frac{1}{2} \times 9\frac{1}{2}$).

SEDELMEYER. Sale, Paris, 1907.
Extensive landscape (23×30).
Hautbois Common (panel, 22×35).

SELWYN, CANON AND CAPT. R.A. 1873. Sale June 16, 1894.
Yarmouth Water Frolic (41×68), by J. B. Crome.

SHARLAND, G.
Cromer, Cottage near ($9\frac{3}{4} \times 15\frac{1}{2}$).

SHERRINGTON, JOSEPH. (*See also* ROSE, MRS. CALEB.) B.I. 1850. Sale May 1, 1858.
Beaters ($21\frac{1}{4} \times 33\frac{1}{2}$).
Blacksmith's Shop (58×45).
Forest scene: peasant on path ($20\frac{1}{2} \times 16\frac{1}{2}$).
Hautbois Common (22×35).
Landscape (Sale 1858).
Marlingford Grove ($53\frac{1}{4} \times 38\frac{1}{2}$).
Moonlight on Yare ($26\frac{1}{2} \times 40$).
Norfolk landscape (B.I. 1850).
Norwich River: afternoon ($27\frac{1}{2} \times 39$).
Road with Pollards (28×42).
Slate Quarries (52×62).
Trowse Lane.
Wherries on Yare: going through the Broads ($18\frac{1}{2} \times 23$).
Whitlingham Lane (1820).
Willow tree ($51 \times 40\frac{3}{4}$).
Woody landscape: man with faggots.
Yarmouth Jetty.

SHEEPSHANKS COLL. (Vict. and Albert Mus.).
Moonlight, near Yarmouth ($14\frac{1}{4} \times 12\frac{1}{4}$).
Woody landscape: woodman and children ($17\frac{3}{8} \times 13\frac{1}{2}$).

SHIRMACHER, H. Liverpool Exhib. 1881.
Cottage, Old (pair).
Landscapes (pair).

SINGER, SIR MORTIMER (Steventon).
Yarmouth Jetty (18×24).

SKIPPER COLL. Sale 1882 (Yarmouth).
Trowse Bridge (10×15).

SMITH, W. B.I. 1850
Grove scene: lake in distance (w. col., $22\frac{1}{4} \times 16\frac{1}{4}$).

SMITH. Sale June 12 (?), 1875.
Wood: man and sheep.

SPARSHALL, E. Memor. Exhib. 1821.
Landscape (1818).

SPELMAN, W. W. (Norwich).
Blacksmith's Shop, Hingham (w. col., 16×12).

SPRATT, W. Memor. Exhib. 1821.
Bishop's Gate (1820).
Chapel Fields (29×41).
Cumberland scene (1817).
Earlham, Trees at (1820).
King Street Meadows: moonlight (1817).
Park scene, Lord Lowther's (1807).
St. Augustine's Gate (1815).
Thames, View of (1808).
Trees: broken ground (1815).
Wilson, Composition in style of (1796).

STACEY, G. Crome Memor. Exhib. 1821.
Blundeston: road scene (1816).
Moonlight (1819).
Wilson, Composition in style of (1809).

STANNARD, J.
Mousehold Heath (43×71).

STANNARD, MISS
Castle in ruins ($11\frac{1}{2} \times 13\frac{1}{4}$).

STANNARD, A. G. Norw. Exhib. 1860.
Bishop's Bridge.

STANSBY COLL. Sale Jan. 28, 1903 (R. and F.).
Houses and Village Cross (w. col., $12\frac{1}{4} \times 17\frac{1}{2}$).
Storm, Mousehold Heath (8×7).

STARK, J. Memor. Exhib. 1821. Suffolk St. 1832, 1833, 1834.
Back River (w. col., 4½ × 10¼).
Buildings, Thatched, and Figures (w. col., 10 × 14¼).
Docks by a Paling (6¼ × 13½).
Grove scene (Suffolk St. Exhib. 1833).
Hingham, Near, Norfolk (24¼ × 32¼).
Mousehold Heath (1816).
Nature, Scene from (Suffolk St. Exhib. 1832 (116)).
Norwich, View near (Suffolk St. Exhib. 1832).
Sheds and Old Houses on Yare (19 × 24½).
Trowse Bridge (10 × 15).

STARK, W. Memor. Exhib. 1821.
Cottage and Wood scene.
Dickleborough, Scene at (1820).
Landscape and Cattle (1816).

STEEL, R. Memor. Exhib. 1821.
Melton, Trees near (1820).

STEGMANN. Sale, Helbing, Munich, 1917.
Inn scene, with Meissonier figures (wood, 10 × 8¾).
Woody landscape: girl on path (25 × 30).

STEVENS, G. N. Sale June 14, 1912.
S. Martin's Gate, Fuller's Hole (19 × 14½).

STEWARD, REV. C. J. AND CAPT. Norw. Exhib. 1860. R.A. 1875, 1876, 1891, 1908. Newcastle 1887.
Blundeston Boat-house (18½ × 24).
Poringland Oak (48½ × 38½).

STEWARD, C. Norw. Exhib. 1860.
Sand-bank.

STEWARD, FINCH. Norw. Exhib. 1860.
Sawyers.

STEWARD, MRS. Sale Dec. 8, 1888.
St. Martin's River or Gate (20 × 15).
Wood scene, and cows: man on bridge (40 × 49).

STOKES, REV. W. H. R.A. 1878.
River scene (17½ × 14).
Yarmouth Water Frolic (16¼ × 30).

STONE, F. Memor. Exhib. 1821.
Elmham, North (1814).
Flint, A (9 × 12).
Hautbois Common (22 × 35).
Keswick, Scene near (1820).
Yarmouth Jetty, from pier-head (1817).

STUART, P. Liverpool Exhib. 1881.
Moonlight.

SWAYTHLING, LORD (Swaythling). R.A. 1894, 1907.
The Beaters (20½ × 33½).

SWINBURNE, LADY JANE, AND MISS I. R.A. 1888. Sale May 26, 1916.
Heath scene: cattle and mill (17½ × 26).

TALMAGE SALE (N. York), Feb. 20, 1913.
Wood scene: man on donkey (16 × 12¾).

TATE GALLERY, LONDON. *See* NATIONAL GALLERY, MILLBANK.

TAYLOR, MRS., OF AYLSHAM.
Mousehold Heath: boats in hidden stream (21 × 27).

TEMPLE-SILVER, MRS. Sale Apl. 4, 1912.
Lime Kiln (20 × 29½).
S. Martin's River and Gate (19½ × 16).

TENNANT, SIR C. Sale 1873.
Mousehold Heath: mill and donkeys (43 × 36).
Yarmouth Beach, and Mill, looking north (14½ × 20).

THEOBALD, H. S. Sale 1910.
Back River (w. col., 4½ × 10¼).
Barn, The (8½ × 10½).
Buildings, Thatched, and Figures (w. col., 10 × 14¼).
Cottages, Thatched (ink, 8⅛ × 6⅝).
Gate, The (27½ × 25).

LIST OF COLLECTIONS, ETC.

Honingham (14 × 17½).
Lakenham (w. col., 5 × 10½).
Walsingham Priory (ink, 12½ × 9½).
Woodland scene (w. col., 13 × 19).

TITE, A.
Yare, View on.

TOMKINS, D., OF YARMOUTH.
Yarmouth Beach: jetty in distance (14 × 18½).

TURNER, C. Memor. Exhib. 1821.
Hardingham, Scene near (1816).
Whitlingham, lane scene (1820).
Yarmouth Jetty (1811).

TURNER, DAWSON. Sale May 14, 1852.
Clay Barn, timbered (8½ × 11½).
Clay Cottage, coigned with brick, with pent-house (30 × 24).
Cottage, Clay and Timber (8½ × 11½).
Edge of the Wood (21½ × 16⅞).
Hellesdon, View at (14 × 20).
Landscape: dead tree, men by a gate (8 × 10).
Moonrise on Marshes of Yare (27½ × 43½).
Wensum at Thorpe: boys bathing (18½ × 13½).
Yare, View on: a tower (8½ × 10½).

TURNER, MRS. B.I. 1866. Sale 1867.
Mousehold Heath.

TURTON, DR. *See* ELY, BISHOP OF.

UNTHANK, C. W. R.A. 1878. Sale May 28, 1897 (R. and F.).
Birches, boy on donkey (16 × 12½).
Bury: road scene, and cottages (15 × 19¼).

VALPY, E. Memor. Exhib. 1821.
Hingham, lane scene (1815).
New Mills, Back of (1816).
Yarmouth Bridge (1815).

VAUGHAN, HENRY. B.I. 1862. R.A. 1871. B.F.A.C. 1871.
Brathey Bridge (18½ × 25¼).

VICTORIA AND ALBERT MUSEUM, LONDON.
[For convenience, I "star" the genuine examples.]
Castle, Ruined (w. col., 12 × 17½).
Forest Trees (29 × 24¼).
*Grove scene: lake in distance (w. col., 22¼ × 16¼).
*King Street, Norwich (drawing, 4¼ × 7¼).
*Magdalene Gate (drawing, 4¼ × 7¼).
Moonlight view of Norwich (11½ × 13½).
Moonlight, near Yarmouth (14¼ × 12¼).
Moonlight wherry.
*Mousehold Heath: boy keeping sheep (21½ × 32).
*Ruined houses (w. col., 28 × 21).
*Shadowed road (w. col., 20½ × 16¾).
*Skirts of the Forest (42 × 30½).
Trees and Creepers (w. col., 17 × 25). (Possibly by E. T. Daniell.)
Trees: study (w. col., 18½ × 13¼). N.S.
*Woody landscape: woodman and children (17⅜ × 13½).

VULLIAMY, MRS. (Cambridge).
Yare, View on.

WADMORE, JAMES. Suffolk Street, 1834.
Cottage and Cattle.

WAITE, J. N. Norw. Exhib. 1860.
Cottage.
Oak, Old.

WALKER, E. C. (Canada).
Salhouse, View at (17½ × 13½).

WALL, G. P. Sale 1912.
River scene: windmill and boats (18½ × 14½).

WALLIS, H. Sale May 28, 1852.
Coast scene, Norfolk.

WANTAGE COLL. (Lockinge). Grosv. Gall. 1889.
Coast scene near Yarmouth (43 × 69½).

Woodland scene: sheep and sign-post ($9\frac{1}{2} \times 14$).

[N.B.—A "Wooded Hillside" ($24\frac{1}{2} \times 25$) in Lockinge Catal., ascribed to Crome, appears to be an early Vincent.]

WARD, T. HUMPHRY.
Forest scene: peasant on path ($22\frac{1}{4} \times 16\frac{1}{2}$).

WEIL, JULIUS.
Yare, View on: wherry and figures ($17\frac{1}{2} \times 23\frac{1}{2}$).

WELLS, T. AND MISS. Norw. Loan Exhib. 1860, 1874, 1878, 1883, 1894.
Harwich, View near ($37\frac{1}{2} \times 44\frac{3}{4}$).

WESTMINSTER, DUKE OF. Grosv. Gall. 1888.
Cottage and Trees ($21\frac{1}{2} \times 16\frac{1}{2}$).

WHITEHOUSE. Sales: Mar. 29, 1890; Feb. 13, 1897.
Bruges River, Ostend in distance (25×31).
Porlington Oak (35×42).
Trees near pool: felled oaks (18×14).
Wilson, Composition in style of ($17\frac{1}{2} \times 15$).
Woody landscape: man with faggots.

WILDE, W. Norw. Exhib. 1860.
Cottage and River.
Sprowston: barn and sheds.

WILEY, RANDALL (Little Plumstead).
Cottage: sheep coming through gate ($22\frac{1}{2} \times 30$).

WILLIAMS (?).
Forest, with pool ($20\frac{1}{2} \times 16\frac{3}{4}$).

WILLIAMS, G. F.
Norwich, View of: castle and cathedral (28×39).

WILMOT (Birmingham).
Blundeston, Scene at (1816).

WILSON, REV. E., OF TOPCROFT.
Road and Cottages (10×10).

WILSON, J. (Paris). Sale Mar. 1881.
Barn ($24\frac{1}{2} \times 30$).
St. Martin's, Old Houses ($19\frac{3}{4} \times 14\frac{1}{4}$).

WILSON, REV., OF KIRBY [CANE. Memor. Exhib. 1821.
Lakenham, Scene near (1820).
Mousehold Heath (1816).
Willow Tree ($51 \times 40\frac{3}{4}$).

WILSON, F. MAITLAND, COL. R.A. 1873. Sale Apl. 3, 1914.
Yarmouth Old Jetty ($35 \times 49\frac{1}{2}$).

WILSON, MRS. (? OF HELLESDON).
Cow Tower (18×24).
Thistle and Water Vole ($28\frac{3}{4} \times 24$).

WIMBORNE, LORD (Canford). R.A. 1881.
Sandy bank ($15\frac{1}{2} \times 20$).

WINSTON, MRS. (*née* EWINS).
Honingham ($14 \times 17\frac{1}{2}$).

WOOD, ALBERT. Liverpool Exhib. 1881. Grosv. Gall. 1888. Sale 1874.
Glade, A Woodland.
Norwich: moonlight.
Oak, The ($11\frac{1}{2} \times 15$).

WOOLNER, T. R.A. 1872, 1873. Sale June 12, 1875.
Ash and Poplar (w. col., 15×31).
Bruges River, Ostend in distance: moonlight (25×31).
Cottage, Clay and Timber ($8\frac{1}{2} \times 11\frac{1}{2}$).
Farm-yard.
Fellmonger's Yard, St. Martin's.
Fishermen unlading boats: evening.
Flint (9×12).
Gate, The ($27\frac{1}{2} \times 25$).
Heath scene and mill.
Outbuildings.
Quarry, Old (a pair).
Storm coming over Mousehold (8×7).
Strumpshaw Common.
Temple of Venus ($17 \times 27\frac{1}{2}$).
Thorpe, View near ($21\frac{1}{2} \times 28$).

WRIGHT, JOHN H. Memor. Exhib. 1821. Norw. Exhib. 1860.
Cottage at Kirby Bedon (30×24).

LIST OF COLLECTIONS, ETC.

Hackford (1813).
Wensum, View on (1820).

YETTS, WILLIAM. B.I. 1852; Norwich, 1856; Internat. 1862.
Mousehold Heath (43 × 71).

YOUNG, ALEX.
Return of the Flock (18 × 24).

ZOETE, S. H. DE. R.A. 1878. Sale May 8, 1885.
Beaters, The (20½ × 33½).
Bruges River, Ostend in distance (25 × 31).
Lakenham (14½ × 17½).
Yarmouth Jetty (17 × 22½).
Yarmouth Jetty (20 × 32).
(*See* note at end of Sale list, 1885.)

ZOETE, W. M. DE (London).
Wherries on Yare: going through the Broads (18½ × 23).
Yarmouth Jetty (17 × 22½).

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